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CHINA,

ITS

COSTUME, ARTS, &c.

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A Cardon direxit

FEAST OF AGRICULTURE.

CHINA:

ITS

Costume,

ARTS, MANUFACTURES,

&c.

EDITED PRINCIPALLY FROM THE ORIGINALS IN THE CABINET OF THE LATE

M. BERTIN:

WITH

OBSERVATIONS,

EXPLANATORY, HISTORICAL, AND LITERARY,

BY M. BRETON.

Translated from the French.

IN FOUR VOLUMES.

EMBELLISHED WITH PLATES.

VOL. I.

London:

PRINTED BY HOWLETT AND BRIMMER, FRITH STREET, SOHO.

1824.

TO THE

DEPUTATIONS

FROM THE VARIOUS OUTPORTS, AND MERCANTILE AND MANUFACTURING TOWNS

OF THE

United Kingdom,

ASSEMBLED IN LONDON TO OPPOSE THE RENEWAL

OF THE

EAST INDIA COMPANY'S

COMMERCIAL MONOPOLY,

WITH THE WARMEST WISHES FOR THEIR SUCCESS IN EFFECTING AN OBJECT SO ESSENTIAL TO THE COMMERCIAL, MANUFACTURING, AND TRADING INTERESTS OF THE BRITISH EMPIRE,

This Work,

AS A TRIBUTE TO THEIR COLLECTIVE, AND INDIVIDUAL, MERITORIOUS EXERTIONS,

IS RESPECTFULLY INSCRIBED.

THE TRANSLATOR'S

ADVERTISEMENT.

THE only remark with which the Translator feels it necessary to detain the Reader, is to state, that he has occasionally introduced, though very sparingly, such variations as he conceived would tend at the same time to elucidate the subject under consideration, and as would more immediately adapt the whole, notwithstanding it is a translation, to the hand of an English Reader.

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PREFACE.

Of the numerous works which have appeared on the Empire of China, few have entered into the necessary details respecing its arts and manufactures. The ancient missionaries, and the English writers who published accounts of Lord Macartney's celebrated embassy, have bestowed their attention on little more than the principal objects of manufacture and commerce—such as china, tea, printing, breeding silk-worms, &c.; and these authors are, for the most part, repetitions of each other. The English travellers have obtained scarcely any new information:

they have done little more than made extracts from Duhalde's great work.

M. Bertin, minister and secretary of state during the two preceding reigns, in whose department the foreign missions were, was sensible how useful a more perfect knowledge of China might prove to the arts, sciences, and manufactures: not satisfied with fulfilling the duty of his office, by protecting to the utmost the missionaries at Pekin, and transmitting to them the supplies authorized by government, he contributed liberally towards rendering their situations comfortable. He spared no expense to procure rarities from China, and neglected no opportunity of acquiring detailed accounts of the objects or drawings which were transmitted to him.

This valuable statesman did not wish to seclude, in his private museum, all these important documents; his warmest desire was to communicate them to the world.

M. Bertin was well aware, that the missionaries who were so estimable from their religious zeal, and so competent to elaborate history, philology, and mathematics, which were within their own sphere, did not possess the same advantages in diving into the secrets of arts and manufactures. In fact, the collections which the missionaries made were often defective and incomplete in many points of importance, owing either to their own ignorance, or to the disinclination of those to whom they were forced to apply. Besides, the Chinese manufacturers, equally jealous with our own, of the secrets of

their respective professions, would not lightly disclose them to foreigners. How then were they to surmount such obstacles? A favourable opportunity presented itself.—Two young active and intelligent Chinese, named Ko and Yang, natives of Pekin, having become converts to the Christian religion, and being instructed by the Jesuits in the Latin and French languages, consented to go to France, at the missionaries' expence, that they might see (to use their own words) the splendour of Christianity in Europe. The first was nineteen, the other eighteen years of age.

They arrived at Paris in 1760, and entered the Jesuits' convent as novices.

"We were living," say they in their me-

moir, "in peace, and void of care, unknown to all France, when the dissolution of the society of the Jesuits took place." The Count St. Florentine, touched with the lamentable situation in which they were involved by this event, obtained a pension for them of 750 livres.

Desirous of returning to China, they were obliged to make interest with M. Bertin, who then superintended the India Company's affairs. He eagerly laid hold of the opportunity to carry into effect the object he had in view. He prevailed on the Chinese to put off their voyage for a year; during which interval they went through a course of natural philosophy and chemistry, at the government expense, under M. Brisson, academician, who died a few years since, member of

the Institute. They were also taught drawing and stroke engraving; in the latter of which they left specimens of their abilities behind them.

By the order, and at the expense of His Majesty, they made a journey to Lyons, Forez, and Vivarais, that they might acquire a knowledge of the French manufactures, and be more competent to communicate information on those of China.

It was evidently M. Bertin's object to procure, in China, in some respect, at his own disposal, two natives, who, having a knowledge of the language and arts of France, were still free from the prejudices of their own nation. It would be difficult to meet with two men better

qualified to carry his intentions into effect than were the Chinese Ko and Yang.

They reached their own country in safety, and concealing themselves at Macao in a corner of the vessel while it was searched, landed at night by moonlight, resumed the Chinese dress, and went to Pekin, as though they had never been out of it.

Ko and Yang did not lose a moment to evince their gratitude to M. Bertin; but immediately set about returning it, by furnishing, conjointly with the missionaries at Pekin, the greater part of the materials from which the "Memoirs respecting the Chinese" were drawn. Amiot and Cibot were the principle editors. The first volume of that col-

lection, unfortunately broken off at book 15, contains a learned dissertation on the origin of the Chinese, their language, history, &c. It is by Father Cibot, under the name of Ko.

Their intention was no other than to revise or re-write all which had been published respecting China. M. Yang, in a letter to M. Bertin, dated October 10, 1772, thus expresses himself:

"I hope in time, to transmit many other memoirs, which will give a clear and particular insight into every thing relative to China. Hitherto France, and even Europe, knows it only as through a thick veil, which permits the objects to be seen confusedly, and leaves much to supposition; but as Your Excellency, al-

ways occupied in enriching the state with the most valuable knowledge, has incited our missionaries, they press forward to second your intentions. It will shortly be seen, that the best selected works on China are, at least in part, mere dreams and reveries. Even in Father Duhalde, whom I consider as the best, how much is there to rescind of what he has gone too far in advancing, and to perfect what he has merely touched upon! It were greatly to be wished, that among the missionaries were some lovers of truth who would undertake to correct that author's work. I say lovers of truth, because it is a prevailing fault to exalt too high what there is a disposition to praise, and to depress too low what they wish to censure."

This letter, the original of which is now in my hands, on bamboo paper, is

tolerably well written, and with great judgment: as is all the correspondence of the two Chinese.

In another epistle, in which Yang gives his protector a description, agreeably to his desire, of the Yu-Lan, a celebrated shrub of China, he says, "I beg Your Excellency to do me the favour to accept the description of a flower called Yu-Lan, which we have named Bertin, to eternize our gratitude."

I saw with pleasure, on this letter, a remark, in the minister's own hand, as follows—"What does he mean by his Bertin flower? Was it not known, and had it not a name before—Yu-Lan?"

A succession of unfortunate events forced the relinquishment of this collec-

tion, which might have been so valuable to our literati and artists. At first, lamentable dissensions arose among the missionaries at Pekin. The death of Father Cibot, which took place on the 8th of August, 1780, was a signal for the most deplorable disasters.

I have now before me Father Cibot's letter, written in a strange hand, but signed by him; dated 3d of August, five days before his death.

" My last hour draws nigh. My ideas rest solely on our dear mission. I again commend it to Your Excellency; never was your countenance more necessary. You have done so much for it already—perfect, Sir, perfect, I conjure you, the good work. Time is short; if your

zeal does not come speedily to the assistance of the French missionaries, they will fall, and their religion with them."

On returning from his funeral, Father Sallusti, an Italian missionary, excommunicated two of his brethren, and four Chinese neophytes. On another side, the French revolution placed the missionaries at Pekin in a still more cruel situation; they were deprived of assistance, and had no correspondence with the mother-country.

Meantime, M. Bertin was especially careful in his cabinet, not only of the materials which had in part supplied the Memoirs concerning the Chinese; but of many others which had not hitherto been

brought into use.* The most interesting was an immense collection of about 400 original drawings, made at Pekin, of the arts and manufactures of China, and many other paintings.

Accident threw into my hands nearly the whole of this collection: together with the correspondence of the missionaries, and that of Ko, Yang, &c.

Many of these subjects were new, and hitherto unknown in France: particularly the manner of gathering the leaves of tea by means of monkeys; varnish-

* Of the narration of the Voyage of the two Chinese, only twenty copies were printed. Considerations of the greatest interest prevented its having more publicity; the work might find its way to China, and the narrators' destruction be the consequence.

making; costume of a Mahometan woman; the serpent-seller; money-changer; distiller; brazier; whip and kite sellers; the interior of a Chinese apartment; sweetmeat—hare seller; some representations of punishments, &c.

These drawings were unfortunately either not described at all, or very briefly described. I have, however, succeeded in adding a text, which will, I flatter myself, prove not devoid of interest; and selected such of the drawings as would be most acceptable to the public; for many of the subjects are not sufficiently interesting, their costume differing very little from that of our European artisans.

On the other hand, it was requisite to publish a complete work on China; a

kind of compendium of whatever it affords of the curious, rare, and useful.

I have consulted for my explanatory notices, all the narratives ancient and modern; I have collected every document within my reach, and laid the whole under contribution, from the China Illustrata of Father Kircher, in which is the oldest description of the Hortensia, to the Fragments of the Voyage of Iwan Iwanow Tschudrin, published in 1809, by the celebrated Kotzebue.

It has been my endeavour to relate facts simply and reasonably, without partaking the enthusiasm, oftentimes extravagant, of certain missionaries; and without giving myself up to that spirit of censure and aspersion which has still

more frequently directed the pen of the English traveller, Barrow; than whom, however, few authors have written on the manners of the Chinese more ingeniously, or have displayed greater sagacity and erudition; particularly when he compares their customs with those of the ancients.*

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* Barrow's Voyage to China has been a subject of very severe animadversion with the Abbé Grosier, in the Journal de l'Empire. I most frankly confess that one of the most serious charges against him is to be attributed to an error of his printer, and perhaps thence transferred to his translators.—Mr. Barrow has been accused, and with reason, of having libelled the government of China, by saying that it encouraged infanticide: but it is not with the same justice that he has been considered culpable in regard to the missionaries, of a calumny which would be really atrocious; I refer, for this essential explanation, to the text of Plate LVI. at the beginning of Vol. IV.

One of my most ardent wishes has been to share with my readers the respect which I have always felt for missionaries. Their utility, however, is not likely to become a subject of dispute; for the English are busily engaged in sending missions into Africa, America, and the Indies.

In this quarter, at least, we have nothing to fear from their rivalry. The English missionaries being of the Lutheran persuasion, will make less progress in the minds of the people, than Romish missionaries. I do not speak of exterior forms, nor of dogmas; but of the domestic life, manners, and characters of the ministers of either religion. The celibacy of our priests was, indeed, for some time, an obstacle to their obtaining very

great favour with the Chinese, who at first regarded, with a suspicion almost bordering on disgust, men who seemed to have abandoned father and mother. It was thought still more strange, that, devoted to a life of strict celibacy, they renounced having children, who might honour their names in the hall of their ancestors; but in the sequel, the very prejudices of the people converted these unfavourable privations to subjects of admiration, That religion was looked upon sublime which could so detach from the affairs of this world, as to renounce the enjoyment of so comfortable a pleasure as that of living again in posterity.

The Protestant missionaries will, undoubtedly, not take European women with them; but then they will marry in

the country; they will give their wives a taste for the manners of Europe, and this innovation will be considered an offence.

The Dutch received at Japan, to the exclusion of every other European nation,* have never yet recovered, even the most trivial portion of the ascendancy which the Portuguese, by the aid of the Jesuits, had obtained there. Besides, the English could not sufficiently conceal in China, the interest of commerce under that of religion. Their missionaries, regarded as mere agents of the India Company, would be subject to merciless extortion and continual insults.

* Sketches, Civil and Military, of the Islands of Java &c. second edit. p. 266.

As plates of costumes can scarcely have proper effect without being coloured, the whole of this collection has been engraved in such a manner as to be suitable for colouring.

My readers must be convinced that this work has not been accomplished by a traveller who has seen with his own eyes the subjects which he describes. It has, however, been my aim, to combine the useful with the agreeable, by a reference to the most authentic sources. I have compared, or endeavoured to reconcile, accounts which, in many instances, were very dissimilar. It, however, is at last a mere compilation; but I have, in no case, been a servile copyist, nor have I withheld my own opinions, where I conceived they could be given with propriety.

CHINA,

ITS COSTUME, ARTS,

&c.

Sketch of the Empire—Its Productions—The Religions which prevail or are tolerated.

China is more favourably situated than any country in the world: one part of its immense territory is sheltered from the north winds by the elevated regions of middle Asia; and the other is bounded by the great Eastern Ocean, the continual evaporations of which shed over it, at all times, a humid, but mild atmosphere, strongly impregnated with nitre. To these circumstances it is indebted for the most favoured climate, and the best watered soil of the whole globe.

Many chains of moderately high mountains intersect this vast region; where two magnificent rivers have their sources, increased by above twenty others, as large as the finest rivers in Europe. Lakes and canals without number, further add to the fertility of a soil cultivated almost in every point.

All the gifts of nature, and every product of human industry, are found concentrated there. An immense population fills the cities and country, and may be said to swarm even the very rivers, where whole families are born, live, and die in boats, without scarcely ever setting a foot on shore.

Cultivation enjoys in this fruitful soil whatever can add to fertility. The mountains are cultivated from their bases to their summits by means of terraces, ingeniously thrown up, so as to prevent the earth from falling, and facilitate

the circulation of the rain and canal waters.

Rice, corn, maize, and millet, almost all our vegetables, shrubs, and the greater part of our domestic animals, are found in China; as well as the sugar canes, cotton, and silk. Hence, apparently, were derived the first orange-trees, so fortunately naturalized at a subsequent period in the South of Europe. The hortensia, a beautiful flower, which has been so rapidly propagated in Europe, was introduced from this part of the world by Earl Macartney: the camphor; tallow-tree; bamboo, of which their paper is made, and which is converted to various purposes; the varnish-tree, and aloes, whose medullary part is in such estimation among the Chinese, are of the number of the products of this country; but the chief is, beyond all question, the tea-tree, the consumption of which in Europe, and more particularly in England, has almost classed it with the necessaries of life.

The animal kingdom is not less worthy of notice. The plumage of the birds is magnificent. The gold and silver pheasants, and the fishes which we preserve in globular glasses, may give some idea of their splendour.

Every species of metal is to be met with in this country; coal mines, marble-quarries, rocks of mineral salt, and inexhaustible stores of saltpetre.

If, in the opinion of Europeans, tea occupies the first rank in the natural productions of China, we must distinguish among its works of art, the beautiful porcelain, which even Europe has not yet been able to surpass: for although our pencil-work may be more delicate and elegant, yet in brilliancy and permanency of colour, and in the composition of the china, it is certainly inferior.

China contains about six hundred thousand square miles. Authors differ

materially in estimating its population. Earl Macartney takes it at three hundred and thirty-three millions of souls; but there is reason to believe that his calculation is exaggerated, and that others, who suppose it to be two hundred millions, are nearer the truth.

The antiquity of this people is a subject on which writers are still less agreed: authentic monuments seem to date their existence for four thousand years. During this long space of time, although many dynasties have succeeded, and the country has twice been conquered by the Tartars, whose second dynasty still enjoys the throne, their manners continue in almost pristine purity; the attachment of the Chinese to ancient customs, their dislike of innovation, of whatever kind, is the cause of this phenomenon; and twice has the wondrous fact been witnessed in that country, of the conquerors submitting their manners to those of the conquered.

The Chinese have, from time immemorial, possessed the art of engraving on wood, and have had in use the compass, gunpowder, and many other discoveries. It is scarcely possible that they should have derived them from Europe, neither can it be supposed that they found their way to Europe from China at a time when no relations subsisted between them. Mark Paul, the Venetian, was the first who, in the thirteenth century, discovered and made known to Europe the immense and flourishing empire of Cathay, the existence of which was, till then, never even imagined. They have monuments of labour which, for immensity, surpass those of the Romans, and bring to mind the gigantic enterprises of the Egyptians; bridges of prodigous span and slightness; magnificent roads, kept up with extreme care, in particular those from Pekin to the imperial palace of Ge-Hol in Tartary, which is constantly cleaned, levelled, and repaired: at regular distances are post-houses, at which sol-

diers are in readiness to carry despatches, and to relieve each other; and between which urgent communications are conveyed by signals analogous to those of our telegraphs. The canals are innumerable: one, the grand Imperial Canal from Canton to Pekin, is 1800 miles in extent. The great wall which separates China from the Mantchou country is about 1500 miles long, carried over high mountains and into deep vallies.

The Chinese are tolerant almost beyond example in matters of religion; from which it may be inferred that every species of worship is pleasing to them, so long as it contains the pure and sublime morality of their philosopher Confucius, and that it is not incompatible with their blind belief in magic, and superstitions of every kind. The Roman Catholic religion, however, has never made much progress in China.

Previous to the arrival of the mission-

aries, the Chinese practised four kinds of religion: that of Confucius, which consists in the law of nature and deism, is the religion of the literati, and of the chief personages in the state; that of Lao-Kiun or Tao-Tse, which appears to be merely a corruption of the former; that of Fo or Bouddha, which is grossly idolatrous, and is the religion of the emperor, of the government, and of all the Tartars about the court; and the sect of Yon-Kian, which comes so nearly to the law of nature, or doctrine of Confucius, that many writers have made no distinction between the two.

The principal object of Chinese worship is a Supreme Being, whom they adore under the name of Chang-Ti: that is to say, Sovereign Emperor.

Tien is the spirit which presides in heaven, and which they sometimes invoke as the Deity himself.

The emperor, although of the sect of Fo, considers himself obliged to conform to the ancient rites; and he accordingly sacrifices to the spirits of heaven and earth.

Confucius, whose Chinese name is Kong-Fou-Tse, was born, according to the notions of the missionaries, in the year 551 before Christ, and two years before the death of Thales, one of the seven sages of Greece. He was cotemporary with the famous Pythagoras, and some years anterior to Socrates. He was minister to the king of Lu, his native country; and he obtained successively the favour of many sovereigns, although he was often overwhelmed with disgust, and could not always obtain attention to the voice of wisdom. He died at the age of seventy-three. His disciples built him a tomb near Kio-Fou, the place of his nativity. It is now surrounded by houses, and has the appearance of a little town.

The sect of Tao-Tse was founded by

a philosopher named Lao-Kiun. He is pretended to have remained eighty years in his mother's womb. The missionaries fancy that, from his writings, he had some idea of the Trinity, as he says, "Tay," that is the law of reason, "produced one; one produced two; two produced three; and three produced all things."

These sectaries are distinguished for an absurdity, which it is astonishing that experience should not have made them throw aside. They lay claim to the discovery of a beverage which confers immortality; but I do not apprehend that they venture to bring forward living proofs of its efficacy.

The sect of Fo is the most complicated in the articles of its faith, and was brought to China from India, 65 years before Christ.

The emperor Ming-Ti, having been reminded by a dream that Confucius had

frequently been heard to say that the saint would make his appearance on the western side, sent ambassadors to India to discover what this saint could be, and to initiate themselves in his doctrines. They returned with the idolatry of Bouddha, the name of which the Chinese changed to that of Fo, because they have no letter B, and it is contrary to their custom to adopt any foreign name. The mother of Fo was called Mo-Ya; during her pregnancy she constantly dreamed that she had swallowed an elephant: whence originated the honour which the Indian kings pay to the white elephants. Fo stood upon his feet from the moment of his birth; he took seven steps, and pronounced these words: "In heaven and on earth I alone am worthy to be adored!" The followers of this idol assert that he was born eighteen thousand times, and that his soul has passed successively into the bodies of different animals.

In proof of the little importance which the Chinese attach to these reveries, for salvation, the priests of Tao-Tse and of Fo live on very good terms; frequently inhabiting the same temples, in which they perform their respective ceremonies, and very rarely disagree.

The era of the introduction of Christianity into the Chinese empire, cannot be precisely ascertained; it appears to have been very far back; but the remembrance of it was almost wholly done away when Francis Xavier, the Apostle of India, arrived in 1542 at Sancian, on the coast of the province of Canton, where he died before he had set his foot on shore. Thirty years afterwards, the Fathers Roger and Ricci, owing to their knowledge in mathematics, obtained access to China. The Jesuits met with various changes of fortune at court. In 1631, Father Adam Schaal was in great favour at the court of the emperor Yong-

Li, whom he baptised, together with the empress: but the irruption of the Tartars, and the defeat of the emperor, subverted all the hopes which the missionaries had conceived. The Jesuits were expelled; but Schaal, owing to his great merits, was specially exempted from this disgrace by the conqueror.

At the accession of Kang-Hi, great-grandfather to the present emperor, who ascended the throne at eighteen years of age, Schaal was appointed his tutor. The esteem in which this missionary was held, saved Macao from ruin, when all the places on the coast were destroyed, to cut off the provision from the army which then contended for the establishment of the old dynasty.

A general insurrection at length took place against the missionaries, who were all thrown into prison on the 12th Nov. 1664. Father Schaal, at that time seventy-eight years old, was laden with irons, and put upon his trial. He heard

the sentence passed upon him, which condemned him to die by being strangled, as the least infamous punishment in China; but which was changed to that of being cut to pieces, which is considered to be the most cruel and ignominious. The approbation of the government, which was administered by four regents during the minority of Kang-Hi, was alone wanting to carry this horrid and barbarous decree into execution.

Heaven, however, declared in favour of the Jesuits. An earthquake spread terror in every mind. The people thought they discovered in it the effects of Divine vengeance; and the regency was forced to set the Chinese converts at liberty, but the missionaries were suffered to remain in prison. The earthquake being repeated with increased violence, the alarm of the people likewise increased; the missionaries were set free, but the virtuous Schaal did not long survive the persecution: he died in 1666.

From that period, the missionaries were held in scarcely any favour at court. The emperor Kien-Long recalled them, it is true, towards the conclusion of his reign, because he felt the necessity of attaching them to some native Chinese, to form a board of mathematics, and assist in the formation of the calendar, so important in the eyes of the Chinese. The events which happened in Europe at the close of the last century, left the missionaries deserted; their respective governments, whose whole attention was occupied by more pressing concerns, neither thought of sending them assistance nor successors.

Besides the four religions already mentioned, and the Roman Catholic religion, the Jewish and Mahomedan laws have made more or less progress in certain provinces of the empire. For further details see the descriptions of Plates XI. and XVIII.

THE EMPEROR KIEN-LONG.

THIS prince, whose fifteenth son now fills the throne of China, is known by the description of his person given in the accounts of the embassies of Earl Macartney, in 1792, and of Van-Braam and Titsing, in 1794.

We have given his name, Kien-Long, on the authority of the missionaries; of M. de Guignes; and of Mr. Barrow: it is more conformable to the Chinese pronunciation, though Sir George Staunton adopts that of Tchien-Long; and Mr. Barrow remarks, that the name of Kien is very little used, except in the southern provinces. Kien-Long, who, at the time of these memorable embassies, was eighty-three or eighty-four years of age, was so little susceptible of natural infirmities, that he possessed all the activity



A. Cardon direxit

KIEN LONG EMPEROR OF CHINA.

Pub.d 25 April 1812 by I.I. Stockdale 41 Pall Mall



of a stout healthy man of sixty ; his eyes were black, lively, and penetrating, and his countenance had not lost its colour. His person was perfectly upright, his stature about five feet ten inches : he had a good constitution, and his extreme regularity contributed, in no small degree, to keep it so. He rose constantly at three o'clock in the morning, Winter and Summer.

In common with all the Mantchou Tartars, he was passionately fond of the chase. He was a skilful archer, and was scarcely inferior in drawing a strong bow to his grandfather Kang-Hi, who boasted in his will, that he had bent a bow of power equal to about one hundred and fifty pounds weight. His intellectual were adequate to his physical powers : his imagination was very quick, and he attained some eminence as a poet: his most celebrated work is an Ode on Tea. He also composed a poem descriptive of the country of Moukden, in Tartary.

Although he was so perfectly master of the Chinese language, he nevertheless had a very excusable predilection in favour of that of his ancestors, the Mantchou Tartars, and took great pains to promulgate it. He ordered all children whose parents were one Tartar and the other Chinese, to learn the Mantchou sufficiently to undergo an examination in the two languages.

He was a great warrior, and made some important conquests. He was passionately fond of women. Being once at Sanchou-Fou, a city celebrated for the beauty of its females, he was smitten with the charms of a beautiful young Chinese, and resolved to take her to his capital: the empress hung herself for grief on the news of his attachment.

A singular anecdote is related on this subject. One of his sons felt much embarrassed what line of conduct to pursue on his mother's death. To go into

mourning would be a kind of insult to his father; and to omit it would be disrespectful to the memory of his mother. His tutor advised him to wear both dresses at once, and in this state he waited upon Kien-Long, having his full dress over the suit of mourning. The emperor was irritated at it, and gave his son so violent a kick, that the young prince, after languishing some days, died in consequence.

He at that time had four other sons; but the prime minister, Hochoung-Taung, contrived to set him very much against them: he also in like manner prejudiced him against those he had after this period; so that he made none of his first-born heir to his power. He abdicated on the 8th of February, 1796, in favour of his fifteenth son, or (as some say) his seventeenth son. Kien-Long was then eighty-six years old; he lived three years after his retirement, and died in February, 1799.

The young prince who still fills the throne by the name of Kia-King, retained the minister during his father's life; but Kien-Long had no sooner closed his eyes, than he caused his old favourite to be strangled. The sentence was passed on twenty charges, which Mr. Barrow specifies in his Voyage, and which were either ridiculous and frivolous, or failed in proof. Among other subjects of complaint, it was stated, that "under pretence of being lame, he was carried on his way to and from the palace through the emperor's private gate!"

Kien-Long, of whom the annexed portrait is a correct likeness, wore a gown of brown silk, and a velvet cap surmounted by a large pearl. This last decoration is peculiar to the sovereign and his presumptive heir.

The emperor of China enjoys a literally absolute power; he is accountable for his conduct to no department of the

state; but, as Mr. Barrow ingeniously observes, this power is tempered by the institutions of the country.

The patriarchal manners of China impose on the son the duty of making solemn offerings to the manes of his forefathers; a ceremony which reminds the emperor that the remembrance of his private conduct and public actions will be retained long after his life; that every year, at certain periods, his name will be pronounced from one extremity of the empire to the other, either with respect andlove, or with horror and execrations.

In a word, if in this country the prince does enjoy unbounded authority, it is rather as the father of his subjects than as their lord and master. The government may be more properly termed patriarchal than despotic; and the name of the hundred families given to the Chinese nation collectively, sufficiently denotes that the natives consider themselves as brothers.

The titles of the sovereign of China are, Son of Heaven, and Master of the Earth. His latter title is literally correct, he being the owner of all the soil of China—the subject merely enjoys his land as a concession from the monarch, and subject to a rent which is paid in kind.

No one can speak to him in any other than a kneeling posture, unless authorised to the contrary. The mandarins kneel, in like manner, before his throne, his clothes, and his chair of state. On public occasions they prostrate themselves nine times. No one can go through the grand gate of the palace on horseback; he must dismount.

The bright yellow colour belongs exclusively to the emperor and his children. The other princes, viceroys, and ministers, are clad in stuff of another shade of yellow, for which the sovereign's permission is still necessary.

The mandarins in general, and even the more distant branches of the emperor's family, are clothed in violet. The dragon with five claws, is again another attribute of the imperial power. The emperor's despatches, the edicts, and public acts, are dated with the year of his reign, and the day of the moon. The imperial seal is square; it consists of a fine jasper, of the size of about eight digits. None but the emperor can have a seal of this description; those of the princes are gold; of the viceroys and mandarins of the first rank, silver; and of the inferior mandarins, of brass or lead. The importance attached to it is infinite; of which the following is an example:—

A mandarin inspector, from whom a mandarin of a higher class, his mortal enemy, had caused his seals to be stolen, was apprehensive that this loss might involve the loss of his place, and perhaps of his life. What did he do to effect the restitution of this precious

object? He set fire to his own dwelling-house in the night, and then, in the presence of the by-standers, saved the little casket in which his seals were generally deposited, and carried it to his enemy, entreating that he would take especial care of his charge. The mandarin, in his turn, apprehensive of being accused with having stolen the seals, was forced to replace them in the box; and thus, in spite of himself, restored tranquillity to the person whom he wished to ruin.

Foreign ambassadors are not permitted to reside in China. Their stay in the capital is temporary, and limited to forty days, though this term has sometimes been suffered to elapse twice over. They, and all their retinue, travel wholly at the emperor's charge. The persons attached to Lord Macartney's embassy, from motives of delicacy, denied themselves many articles which they wished for, because they were not permitted to

purchase them at their private expense, every thing being furnished *gratis*.

It has been stated erroneously, that the emperor alone is entitled to have his palace exactly facing the south. The fact is, that the greater part of the private houses face the south, as far as it is practicable, as it is considered the most healthy position.

The Feast of Agriculture of the Chinese is universally known; the emperor presides, and, in the Spring, ploughs some furrows with his own hand.

The emperor of China sometimes assumes the name of Father and Mother of the country. The people regard him as a being almost divine; and many emperors have fancied themselves gods. Kang-Hi, after his mother's death, proclaimed her Goddess of the Nine Flowers.

Kien-Long, notwithstanding his wis-

dom, believed that the god Fo was incarnate in his person. He is said to have been jealous of the honours which were paid to the great lama of Tibet: consequently, when the great lama repaired to his court in 1779, and a natural accident deprived him of life, slander and calumny went to work on the occasion, and attributed the unlooked-for death of the chief of the religion of the lamas, to the effect of poison, rather than to that of disease.





A Canton direxit

MANDARIN. CHINESE LADY.

Pub.d 25 April 1812 by I.I. Stockdale 41 Pall Mall

A MANDARIN, AND A FEMALE OF RANK, IN THEIR SUMMER FULL DRESSES.

MANDARIN is not a Chinese term, but derived from the Portugese word mandar, which signifies commander.

The mandarins are magistrates, whose situations may be changed at pleasure: they are chosen from every class, but those of judicature and the sword are almost always taken from the classes of labourers, artificers, and traders. Services rendered to the state, or personal merit, are the only means whereby this dignity can be attained.

There is but one family in China which enjoys a kind of hereditary nobility; it is the family of Confucius, which has been in existence above two thousand years. The lineal descendants of

that great philosopher are extinct; but a nephew is still in being, on whom has been conferred the title of Ching-Jinto-Chi-Coul, the nephew of the great man. His posterity is distinguished by the honourable denomination of Kong.

The number of mandarins throughout the whole empire is stated at 493,000; each of whom is attached to a tribunal for some particular administration. They are divided into two orders, civil and military; are exempt from taxes and contributions; are permitted to borrow from the public stock, sums in proportion to their rank; and their salary, which is moderate, is paid six months in advance. According to Father Trigaut, the highest salary is less than a thousand crowns. The smallness of their emoluments induces them to commit every species of exaction. When they go on any particular mission their expenses are defrayed by the government.

They have the exclusive right of wearing gold-embroidered clothes. Their costume is of two kinds, a Summer and a Winter dress: the first is put on about the middle of April; the latter, which is trimmed with furs, about the middle of October.

There are nine orders of mandarins, distinguishable by the button, the plate, and the girdle.

The button, in the first order, is of ruby; in the second, of worked coral; in the third, of sapphire, or transparent blue stone; in the fourth, of azure or opaque blue; in the fifth, of rock-crystal, or transparent white; in the sixth, of a marine shell, or opaque white; in the seventh and eighth, of gold without ornament, but variously wrought; and in the ninth, of wrought silver.

The emperor sometimes grants the mandarins the special distinction of

wearing a peacock's feather in their hats.

Their robes are embroidered in squares both before and behind, with the figure of a pelican, Guinea-fowl, peacock, crane, pheasant, bear, swan, tiger, &c. according to their degrees. The ornament of the civil mandarins is uniformly one of the feathered, and that of the military mandarins of the four-footed race.

The princes, viceroys, and ministers have the same embroidery, only that it is round instead of square.

These magistrates are responsible for the irregularities of their administration; they are closely watched, but it does not prevent many of their acts of rapine and abuses of power remaining concealed and unpunished. The missionaries, according to M. de Guignes, somewhat exaggerate mandarin politeness when

they state that the grandees dare not strike a match-seller.

The retinue of persons in office is very considerable; and as magnificence is supposed to consist more in the number than the outfit of the suite, the consequence is, that the mandarins are not unfrequently surrounded by servants and guards absolutely in rags.

The gowns of the Chinese ladies are very long, extending from the neck to the heels, so that the face only is uncovered; their hands are always concealed in very wide and long cuffs: the colour of their dress may be red, blue, or green.

The females of this country are moderately well shaped: they have short noses, small but lively eyes, good mouths, rosy lips, black hair, and long ears with pendants: their complexion is florid, their form bespeaks gaiety and freedom,

and their features are regular. They nearly all use paint, which is sold ready-made, both white and rose-coloured. The hands, which are commonly brown, form a strange contrast to the whiteness of the face.

The most desirable charm among women of a certain rank is extremely small feet: this is accomplished by having them bound up, from their childhood, in a case which is never removed, and which impedes their growth. The village-girls, in some provinces, imitate this absurd custom. The great toe is suffered to retain its natural position, but the others are confined, until, compressed and adhering to the sole of the foot, they can no more be separated from it. We are assured that this fashion did not originate in the absurd and tyrannical pride of husbands, who would reduce their wives to complete inactivity, but in the example of a princess who voluntarily submitted herself to it. The Tartar

females do not accustom themselves to this mutilation.

Some of them wear an ornament on the head, made of brass or silver gilt, representing the fong-hoang or phœnix of the Chinese. The extended wings wave gently over the front of the head-dress, and the spreading tail forms an aigrette on the middle of the head.

The Chinese ladies live very retired, wholly engaged in their household affairs, and how to please their husbands; they are not, however, confined quite so closely as is commonly supposed. "The women," says the younger De Guignes, "go and come in the streets of Pekin without restraint; we met many of them on foot, and others in open carriages." The Chinese ladies who are rich, or otherwise of consequence, are preceded by servants. The facility with which they sit cross-legged, makes room for two or three in the same carriage.

The females visit entirely amongst each other; there is no society or circle in China to which the women are admitted. Marriages are a matter of mere convenience, or, to speak with greater propriety, a kind of bargain settled between the relatives. The girl has no right of choice nor refusal in the husband who is proposed; neither is the man any better off: he is never permitted to see his wife until the moment in which she is brought to him with great pomp. The key of the sedan chair, or carriage, is previously sent to him; if, when he unlocks it, he finds the female not suited to his taste, it is at his option to send her back; but in this case, he loses all the presents he made her parents for the purpose of obtaining her, and is bound to return the value of all which he received from them.



A. Cardon direxit

SEDAN CHAIR OF THE PRIME MINISTER.

Pub.d 25 April 1812 by J.I. Stockdale 41 Pall Mall

SEDAN CHAIR OF THE PRIME MINISTER.

THE prime minister, or grand colao, becomes, in right of his office (if he were not so before), a mandarin of the first rank. His costume is the same as that of a prince of the blood: for which see the preceding Plate.

This print represents the mode of travelling in a sedan-chair, coolis, or palanquin.

The ministers or grandees alone are entitled to have their palanquin covered with green cloth. They also use vehicles like those of private persons, except that they are closed in front, and that the wheels are placed quite behind to make the jolting of the carriage less uneasy. Lord Macartney was secretly instructed

to endeavour to learn at Pekin, the manner in which the carriages were hung. He had a superb berlin for his own use; and one of the presents which he brought for the emperor was a chariot decorated with the utmost magnificence.

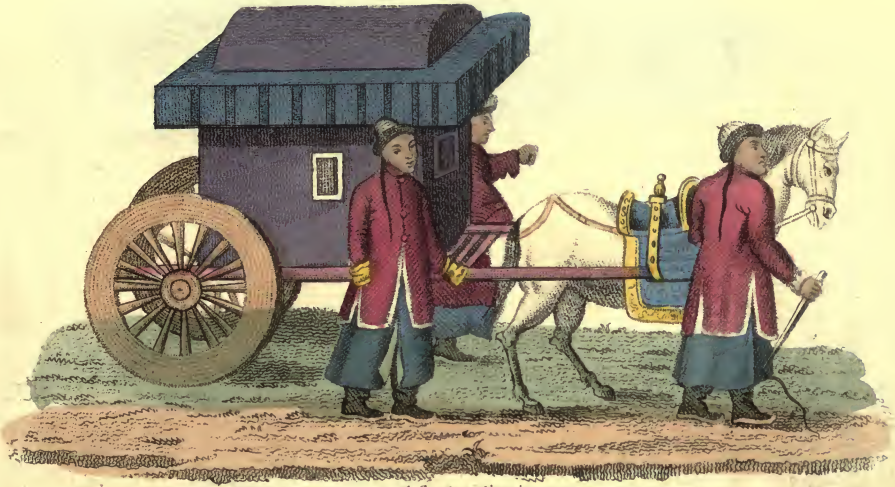
The Chinese, who cannot bear any thing like innovation, showed an invincible dislike to this kind of carriage: a mandarin, whom the ambassador took into his chariot with him, trembled at every motion, and always thought he was going to be overturned. The most serious inconvenience was the necessity for the coach-box being in front, and raised higher than the seats of those within. The mandarin protested that his master would never enter such a vehicle. The alterations made in it were by no means satisfactory, and the emperor's chariot remained in a kind of lumber-room, disregarded and confounded with other objects of infinitely nferior value.

In the previous narration, page 44, of the striking disgrace of the prime minister of Kien-Long, we have sufficiently shown the vicissitudes to which the great are exposed in China, as in all countries where the powers are confounded, and subject to the caprice of an individual. One of these victims of fortune, Li-See, was taken in the morning from an obscure class to be made prime minister, and that very evening underwent the penalty consequent on an incautious expression.

In the early time of the monarchy, there was less distance between the emperor and his ministers than at present. The minister was considered in the light of a sage and friend; the prince and his minister were looked upon as the head and arm of the same body.

When the British embassy landed on the Chinese territory, a sufficient number of sedan-chairs were assigned for the

whole retinue of the legation: even the private soldiers were carried in this manner; but these, not liking their new mode of conveyance, got out of the litters, and induced the Chinese bearers to take their places in the inside, when they carried them in their turn.



A Cardon direxit

CARRIAGE OF THE KONG TCHOU.

CARRIAGE OF THE KONG-TCHOU, OR OF THE EMPEROR'S OLDEST DAUGHTER.

The kong-tchou, which signifies the oldest daughter of the emperor, never goes out except with a numerous retinue. She can see, but is not seen. When she takes the air, either in her carriage or litter, men armed with whips and long bamboo poles, make the passengers range themselves in ranks, and turn their backs upon the procession as a mark of respect.

Some have asserted that passers-by were also forced to turn their backs upon the emperor, which in Europe would be the height of impertinence: but modern travellers contradict this. Two eunuchs attend at the door of the

carriage, which is yellow, and is not unlike a prison in shape.

The emperor's oldest son, who is called hoan-tay-tse, or ago (the latter is a Tartar denomination), generally goes out on horseback, with an immense cavalcade. On his cap is a button, composed of three golden dragons, ornamented with thirteen pearls, and surmounted with one larger than the rest. The monarch's other sons, called hoang-tse, wear the same button, except that it is topped by a ruby in place of a large pearl.

One remarkable circumstance is, that the carriages of the princes of the blood, and of the emperor himself, are never drawn by more than one horse. The distinction of ranks by the number of horses to a carriage is unknown in China. It would indeed be no easy matter to guide a number of horses attached to a carriage not unlike our tilt-

carts, and which most probably accounts for this not being adopted.

The emperor's daughters are never called to the throne, either in their own, or in a foreign country; for they only intermarry with the Chinese. The emperor bestows them on his principal mandarins, by whom it is received as a very high mark of distinction and favour.

The emperor himself never contracts an alliance by marriage with a foreign princess. At the period of his accession, the highest personages of the country, whose daughters are young and handsome, present them to him, that he may choose a wife from among them. The family on whom the choice falls acquires great honour and credit by it. The number of his wives is unlimited; but the reigning wife, termed hoang-heou, has peculiar prerogatives.

The emperor's women, close shut up

in great numbers in a seraglio, hold no communication with the world, and may be said to have no idea of it.

They sometimes indeed assist at the court ceremonies behind lattice-work, where they can see without being seen. The son of Sir George Staunton (who has now acceded to the title), the chief personage of Earl Macartney's suite, it appears, attracted the notice of these ladies; they desired to see him nearer, and he was accordingly so placed that they could look at him at their leisure.

Some of the emperors, willing to gratify the curiosity of their wives, who wished to know the interior arrangement of the capital, built within the parks of Ge-Hol and Yuen-Ming-Yuen, some miniature towns, containing, on a small scale, the most prominent features of the streets of Pekin.

When an emperor dies, his widows

cannot marry again, however high the rank of the suitor may be. They are taken to a particular house within the walls of the palace, named the Palace of Chastity, where they endeavour to divert their perpetual imprisonment by such amusements and fêtes as their situation admits of.

A MANDARIN, OF THE FIFTH ORDER, GOING TO COURT IN HIS FULL DRESS.

The inferior mandarins seldom venture to decide on affairs of consequence themselves, being obliged to report upon them to those of the higher rank. The governors of towns refer to the tou-tching-tse, or treasurer-general of their district, and to the fou-yuen, or governor of the province. These two provincial officers acknowledge no superior but the tribunals of the capital. The tsong-you, or viceroy, who is higher than the fou-yuen, and has the administration of two or three provinces, is subject to the same tribunals; but his post is of such importance, that he cannot be removed from it, except by being made minister of state, or president of one of the high courts of justice.



A Carlton direxit

MANDARIN *of ye fifth* CLASS.

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We have already given the honorary marks which distinguish the mandarins. not only from the multitude, but from those of a different rank. They are in general very jealous of their rights and prerogatives; they are only spoken to in a kneeling posture. They go out attended by all the officers of their court. At the head of the retinue are two officers of the police, with long flat bamboo sticks for inflicting the bastinado; men who beat loos, or copper basins, a kind of Chinese drum, which produces an extremely hoarse sound; executioners with chains, whips, and scymetars, also form part of the suite. Next come the parasol, standard, and other bearers of the marks of dignity peculiar to the mandarin. His litter is preceded by horse soldiers, and is borne by four men, surrounded with servants and infantry. The palanquins are either carried by four men, as in the annexed Plate, or suspended between two horses or mules.

Horses are esteemed a great luxury in China, and are very uncommon. M. de Guignes estimates the whole number of those who keep saddle horses at only 242,000. The horses are small, not handsome, and far from elegant in their paces.

The mandarins of Pekin, who are in the habit of riding, prefer mules, because their keep is less expensive than that of the horse, and they bear fatigue better.

There are wild mules in Tartary, which vary both in gait and make from the domestic mules. The Tartars eat their flesh as food. In the western part of the empire are camels and wild horses. The latter go in numerous herds, and when they meet any domesticated horses, surround them, for the purpose of enticing them away. The horses of Tartary scarcely ever tire, and are particularly bold in hunting wild beasts.



A. Cardon direxit

CHINESE SOLDIERS.

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A SOLDIER BEATING THE EVENING WATCH ON A BAMBOO CYLINDER —AND A SOLDIER CARRYING THE LANTERN BEFORE THE OFFICER OF THE ROUNDS.

The city gates, and the barriers at the end of each street, are carefully closed at night-fall. No one of any respectability is to be seen in the streets throughout the night. They are filled with patroles, who carry in their left hand a hollow cylinder of bamboo, on which they strike, not only as a proof that they are on their watch, but to tell the hour, and what weather it is. They interrogate whomsoever they meet in their rounds; and if they receive satisfactory answers, let them pass through a wicket fixed to the barrier. They carry lanterns, on which are inscribed

their names, and those of the posts they belong to.

The piece of wood, or hollow bamboo, is sometimes, instead of being cylindrical shaped like a fish, two feet and a half long by six inches in diameter.—It was some time, says Mr. Barrow, before we could accustom ourselves to the noise of these cylinders, which for many nights prevented our sleeping.

The officers who go the rounds are frequently mounted on asses, preceded by a soldier with a dark lanthern.

The police is not confined merely to this protection: the master of every tenth house is obliged to keep watch for the maintenance of good order, and to make his servants mount guard.

The Chinese divide the day into twelve hours; the first beginning at our eleven o'clock at night, and ending at

one o'clock in the afternoon. Every hour is divided into two poenchy, or half-hours, and each poenchy into four quarters, termed chy-ke.

The twelve hours are named after different animals, as follows: the rat, ox, tiger, hare, dragon, serpent, horse, sheep, ape, hen, dog, and pig.

The night is divided into five watches, the first of which is announced at the different military stations, by a stroke on the drum or loo; the second by two strokes, and so on.

In the whole world there is not perhaps a country where lanterns are so much in use as in China; nor where so much variety, art, and elegance are displayed in making them. It is perfectly reasonable for the soldiers on guard to carry a lantern with them in their rounds; but what is very singular, and seems truly absurd, is, that in their

military evolutions they carry it likewise, instead of arms.

We arrived before Tong-Tchang-Fou, says Mr. Barrow, in the evening; the soldiers, who were drawn up in line, each drew from under his coat a superb lighted lantern, with which they went through a kind of exercise.

The celebrated Feast of Lanterns, is observed every year at a fixed period. The whole empire is illuminated from one extremity to the other, and in all the various modes which imagination can suggest.

The lanterns are frequently made of transparent paper, or gauze, but more often of horn, so fine, so pellucid, that foreigners, at first sight, suppose them to be glass. Each lantern consists of a single piece of horn, the joinings in which are, from their nicety in amalgamating them by softening them in boiling water, not to be distinguished.





A. Fiocchi scultsit

TARTAR SOLDIERS.

TARTAR SOLDIERS GOING TO MOUNT GUARD AT THE PALACE GATES.

According to the notes given to Lord Macartney by the mandarin Van-Ta-Gin, the Chinese army amounts to a million foot, and eight hundred thousand horse; but this may be the nominal strength, supposing every regiment to be full, and not the effective rank and file. M. de Guignes, the younger, reckons the infantry at six hundred thousand, of which ninety-five thousand are Tartars; and the cavalry at two hundred and forty-two thousand; which is very strong, considering the few horses which China produces, and the difficulty of importing them from abroad.

The Tartar troops are distinct from the Chinese: the former are under their own

general; while the latter are dispersed throughout the cities, forts, and guard-posts of every province.

Among the Tartars, the highest military officer is the tsiang-kiun; he has the immediate command of three thousand men, and has two tou-tong under him, each of whom has the command of one thousand. The tou-tong of the left, ranks highest; the left, among the Tartars being the post of honour.

The highest provincial military officer of the Chinese is the ty-tou; he has five thousand men under him, one thousand of which are cavalry. The tchong-kiun, or lieutenant-general, commands three thousand; and six tzong-ping, under him, commanding three thousand each.

As China is in a state of profound peace, the soldier's life is subject to very little danger: it is rather lucrative

too, and is therefore desirable. The Chinese soldiers are enrolled in their provinces, and attached to the corps which are resident there. The Tartar male children are all born soldiers; enrolled under eight banners, they possess the territories attached to them; but being merely tenants, they can only dispose of them in favour of some of the same family.

The soldier is his own master in China, except during the period of exercise, which is at the time of the new moons, and from being present at which foreigners are strictly prohibited.

Lord Macartney and his suite had some opportunity of forming an opinion of the state of the troops, as they received military honours on their way. Mr. Barrow says that what he saw were very ill disciplined. In hot weather, the soldiers were more disposed to use their fans than their firelocks. They were

sometimes drawn up in line, and knelt before the ambassador. Their parade uniformly seems better adapted to theatrical performers than to military men.

Their quilted petticoats, satin boots, and fans, formed a singular contrast to the variety and meanness of their private employments and situations. The uniform varies in different provinces.

In war-time, the soldier receives, besides his customary pay, six months in advance, and the government gives his family part of his pay for their subsistence. The pay of a foot soldier is about 18*s.* 4*d.* per month, and that of the cavalry 1*l.* 17*s.* 6*d.*

The Chinese military are punished by being beaten with a bamboo, and the Tartars are flogged with a whip.

Among the Tartar soldiers who mount

guard at the palace, some have to bring engines in case of fire; others tools, such as rakes, pick-axes, &c. to clean and repair the roads which the emperor travels to go to Pekin, or to return to Hai-Tien.

WATER-CART FOR THE IMPERIAL FAMILY.

VERY large tin vessels of a cubical form, and which fit to each other, are used for conveying water to the palace, for the emperor and his family. These are as convenient as our water-carts, and preferable, as it is not requisite to pour the water from one to another. Very great attention is paid to taking the water from that part of the stream which is the clearest. The carts are followed by eunuchs and confidential officers, who never lose sight of them. The least neglect in what relates to the daily consumption of the emperor and princes, would be liable to very rigorous punishment.

In the imperial palace are mandarin purveyors, whose respective functions are particularly designated—one brings milk, another bread, &c. &c.



A. Cardon. direxit

WATER CART OF THE PALACE.

Pub.d 25 April 1812 by I. Stockdale 41 Pall Mall





A. Freschi sculpsit

TARTAR WOMAN & CHILD.

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A TARTAR WOMAN AND CHILD.

THE Tartars having, from their first invasion, evinced the greatest contempt for most of the customs of the conquered, it is not to be wondered at that their females should have rejected the fashions of the Chinese women; particularly that of having small feet. They not only give their foot its natural length, but even add to it by a long curved shoe, which the Chinese, in derision, call Tartar junks, from the resemblance they bear to those vessels. The upper covering of their shoes is commonly of embroidered satin, and the sole of paper or cloth, doubled to the thickness of an inch.

The Tartar women have a frank and confident look; they appear willingly in public, and are met in great numbers

in the streets of Pekin. They sometimes walk, and sometimes ride on horseback, sitting, not aside, in the manner of English ladies, but across like men. They wear long silk gowns which reach to their heels. Their hair is fastened up and smoothed on all sides, nearly in the Chinese manner. Although they use as much paint, red and white, as the Chinese, it may easily be seen that their complexion is naturally finer.

They almost all ornament their hair with flowers. The custom of smoking, and sometimes of chewing betel, makes their teeth yellow.

They generally have a piece of wove silk, which serves instead of a shift, over which is a vest, and large silk drawers, which in Winter are trimmed with fur; above this vest again is a long satin robe, with an elegant girdle round the waist. A fine shape is one of their characteristics of beauty.

They still further differ from the women of China, as the latter suffer their nails to grow, and only retain sufficient of their eyebrows to form a very thin arch.

The men also take part with the women in the uncomfortable vanity of suffering their nails to grow, for the purpose of showing that they can live without manual labour. The opulent, the learned, and the mandarins, usually let the nails of the left hand grow.

M. de Guignes saw the hand of a Chinese physician, whose longest nail was twelve inches and a half, and the others nine and ten inches; for the purpose of obtaining this singular species of gratification, he had been obliged to keep his fingers constantly in small bamboo cases.

THE GRAND LAMA IN HIS FULL DRESS, AND LAMA OF THE TARTAR BANNERS.

The number of priests, or bonzes, who reside within the Chinese empire, may amount to a million. They are divided into two classes—the tao-tse, or disciples of Lao-Kiun, and the ho-chang, or priests of Fo. It should be observed, that the religion of Fo, in China, is similar to that of Bouddha in Tibet. The history and attributes of this deity are also nearly the same as those of the Amida of Japan, and the gods worshipped under various names, at Siam, at Pegu, and in the kingdom of Ava.

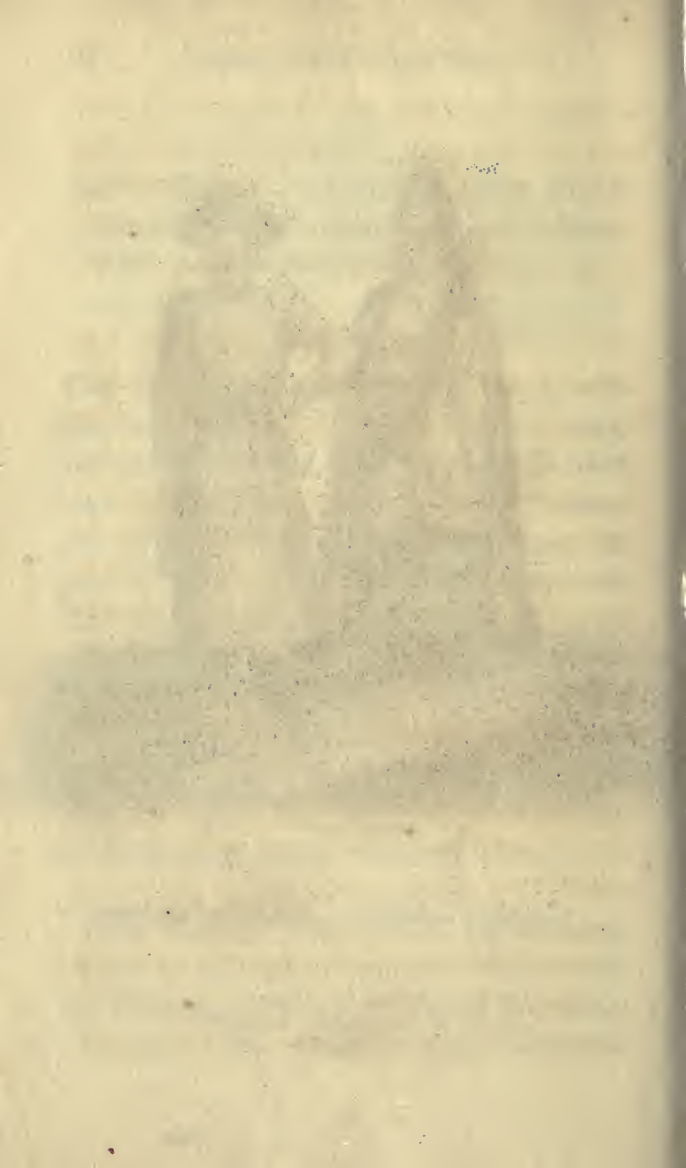
The Tartars, with whom the worship of Fo is still more prevalent than with the Chinese, give their priests the name of lamas. The chief of this hierarchy



A. Presau sculpsit

GRAND LAMA. LAMA *of the Banners*

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is the dalai-lama of Tibet, who is not only the head of the religion, and the visible representative of the Divinity, like the pope in the Romish church, but a pretended god immortal and incarnate.

The people are persuaded that the lama never dies, and that he merely changes his corporeal residence. The lama is no sooner dead, or, according to their belief, God has scarcely withdrawn himself from the veneration of men, as a punishment for their crimes, than the priests pretend to have discovered, by certain signs, an infant, in whom the soul of the eternal lama has vouchsafed to incorporate itself. This child is sometimes several years of age, and is instructed in his part; but the choice generally falls on a new-born infant.

The discovery of the precious babe is no sooner made, than the priests install him in the palace, render him the same

honours as the deceased, and perhaps persuade even himself, by a repetition of different traits in the lives of his predecessors, that he has always existed, and has only undergone an actual metempsychosis. It has been already shown in the historical sketch, to what circumstances the introduction of the Tibetan worship into China was owing.

The religion of Fo being the religion of the prince, the priests who attend upon it are the most favoured, and possess the richest and most magnificent temples. Some of these edifices contain five hundred gilt statues, larger than life, representing either idols or deceased lamas.

The grand lama wears a gown of yellow satin, with an edging of fur. Over it is a scarf of deep red. A yellow cloak the size of the gown, is thrown over all. The cap is a yellow satin mitre, behind which depend two fringes of the same;



A. Pyrochi sculpsit

GRAND LAMA. TAO-TSE.

Pub.d 1. May 1812. by I.I. Stockdale, 41 Pall Mall

the boots are likewise yellow; the shoe is terminated by a narrow yellow lace on the seams.

The other figure represents a simple lama of one of the eight Tartar banners. A plain yellow robe, red girdle, and boots, and a kind of hat of yellow silk, compose his whole costume.

The emperor Kien-Long was complimented, in the sixteenth year of his reign, by the grand lama of Tibet, who repaired to Pekin with a numerous retinue. He was received with great honours, and he distributed to the people many thousand impressions of his hand, traced by himself on leaves of paper, by leaning upon it with his hand, which was previously impregnated with a yellow tint. He soon died there of the small-pox. His funeral obsequies were very magnificent, and his corpse was carried to Teshoo-Loomba, the

capital of Tibet, with great and imposing solemnity.

The college of priests was not long in discovering an infant at the breast, in which the deceased pontiff was incarnate. He was proclaimed the true grand lama; he was a mere infant, and could not speak, when, in 1783, the English sent the famous embassy to him under Samuel, now General Turner; who published an interesting account of it in 1800.



A Fresch sculpsit

A TARTAR WOMAN *making a* TSI.

Pub.d 25 April 1812 by J.J. Stockdale, 41 Pall Mall

A TARTAR WOMAN MAKING A TSI, OR SACRIFICING TO THE SPIRIT OF THE DOOR TO PREVENT MISFORTUNE FROM ENTERING HER HOUSE.

Although the religion of the prince is the religion of Fo, or of Bouddha, it is, notwithstanding, neither exclusive, nor even the most prevalent. Every mode of worship is tolerated; and to this may be attributed the reception which many emperors have given to the French missionaries.

The religion of Confucius is pure deism, or natural religion, intermixed only with somewhat of superstition, and a few ceremonies, confined mostly to the honours paid to the manes of ancestors.

The people, generally, adopt the system of the transmigration of souls; whence arose the trick of the two bonzes who one day kneeled before two fowls, which they made a poor countrywoman give to them, under the pretence that they recognized them as animated by the souls of two of their relatives.

The priests of Fo, like those of the sect of Lao-Kiun, have contrived to plunge and to keep the people in endless superstition. Such is the sacrifice represented in the annexed Plate—a Tartar woman is about to adore a small altar, on which are two lighted tapers, burning, in a kind of perfume-pan, leaves of gold and silver paper. This ceremony commonly takes place at the time of the new and full moon. The sacrifice is made to the spirit of the door, a kind of household god.



A. Freschi sculpsit

A BONZE performing his VOW.

A BONZE WHO HAS MADE A VOW TO GO A CERTAIN NUMBER OF MILES ON ALL-FOURS.

There are no postures, however uneasy; no sufferings, however exquisite, to which the bonzes will not devote themselves to excite the charity of passers-by. China abounds with them as much as India. Some thrust long needles into their cheeks, and will not pull them out until they have received a contribution. Others condemn themselves to drag a heavy chain during their whole lives. Others again, as in the accompanying representation, make a vow to crawl on all-fours, with a saddle on their backs and bridle in their mouths, for nine or twelve miles, and frequently more.

Father Amyot makes a severe, but

not an unjust, criticism on one of our most celebrated writers. He says,

"The Erostratus of Geneva, Jean Jacques Rousseau, would have attached less blame to China, had he been aware that the sublime philosophy of idolatry produced some geniuses superior, in all the prerogatives, to the original state of man. As Europe still adheres to the absurd notions of prudence and decorum, which, as he has very properly observed, are absolutely derogatory to primitive right, we have not ventured to describe many other things which would materially strengthen his discoveries, &c."

The fact is, that Rousseau, in his Emilius, asserts that man, in his natural state, could and must go on all-fours, although this assertion is contradicted not only by sound reason, but likewise by anatomy. Monkeys, which stand erect like men, cannot retain that posi-

tion long without being fatigued. The length of our legs and thighs, and particularly the manner in which the occiput, or hinder part of the scull, is set into the spine of the back, prevent our going on all-fours without serious inconvenience.

Father Lacomte mentions a mortification which one of these fanatics imposed on himself equally strange and torturing. He saw in the middle of a village, a young bonze, mild, affable, and unassuming, sitting upright in an iron chair, the inside of which was stuck full of sharp nails, which prevented his resting himself except at the cost of severe laceration; two porters were dragging him from house to house. "You see," said he, "I am in this situation for the good of your souls; nor shall I quit it, until all the nails, above two thousand, with which it is stuck, have been purchased. Every nail," added he, "will cost you sixpence; it will, you may be

assured, be a source of blessing to your families: pray take one of them at any rate; what you give will not go to the bonzes, to whom you can testify your charity in other ways, but to the god Fo, to whom we wish to erect a temple."



A. Pinelli sculpsit

PALACE of YUEN-MING-YUEN.

Pub.d 25 May 1804 by J.J. Stockdale, 41 Pall Mall

THE PALACE OF YUEN-MING-YUEN.

THE palace of Yuen-Ming-Yuen, or the Autumnal palace of the emperor of China, is at some distance from Pekin, and beyond the great town of Hai-Tien.

The gardens are surrounded by walls, and are at least twelve miles in circumference. The English ambassador and his suite were admitted into one part of the park only. To the Dutch ambassadors, who were there two years afterwards, the mandarins apologized for not showing them, as the buildings were not worth seeing, and were very much out of repair.

The gardens are said to contain thirty distinct palaces, with the out-buildings

to each, for the emperor's principal officers, domestics, and workmen.

These assemblages of edifices, which the Chinese honour with the appellation of palaces, are more remarkable for the number than the magnificence and architectural taste of the buildings. The greater part of the out-offices are nothing more than cottages. The palace in which the emperor resides, and the great hall of audience, would not be very unlike a barn, were they despoiled of the gold and elegant varnish which covers all the wood-work.

The principal hall of audience of Yuen-Ming-Yuen, is raised about four feet higher than the level of the court-yard; a colonnade of large wooden pillars surrounds the whole building, and supports the roof.

A second range of columns placed withinside and opposite to the former,

composes the wall of the hall. The interval between the columns is filled, to the height of six feet, with brick and cement, and above that are lattices, covered with oiled paper; they are open on court-days. The pillars are without capitals.

The hall is one hundred and ten feet long, by forty-four wide, and twenty high. The throne is at the bottom; it is made of red wood, not unlike mahogany.

The ceiling is painted in circles, squares, and polygons variously coloured; the floor is chequered, and of grey marble. The only furniture or ornament visible in the hall are two copper cymbals, four antique china vases, four volumes of manuscripts, and an old English table-clock.

The emperor's apartments are in general composed of a great number of

small rooms very simply furnished; with the exception of a cabinet named Heaven, the walls of which are covered with paper flowers: all the hangings are of white paper.

In the garden is a river which forms cascades, and ponds containing gold fish, which, it is now well known, are originally from this country, and attain a length exceeding a foot. The gardens are of that description which have been successfully imitated in England; the walks are not regular; on the contrary, great care has been taken to obviate the natural equality of the ground.

To revert to the gold-fish: though the growth of those kept in Europe is slow, they are the most temperate animals which live, taking scarcely any nourishment: they will do without food for a month together, if they have fresh water every two or three days; they subsist on the muddy particles which they find

in it. They are very fond of flies and white cake. I made a fish of this kind so tame, that it would come to the surface of the water and eat out of my hand.

A YOUNG LICENTIATE RIDING THROUGH THE STREETS WITH THE MARKS OF HIS NEW RANK.

The attention which the Chinese government pays to the subject of education is truly paternal: there are few villages without a school. From five years of age, the children begin to learn the characters of the Chinese language, which are so numerous and so complicated, that a man's whole life seems scarcely long enough to acquire the knowledge of reading and writing it.

It seems that the schools teach nothing more than the elements of writing; parents who wish their children to have a more finished education, place them in colleges at their own expense; there they go through a course of studies, and suc-



A. Fresshi sculpsit

A YOUNG LICENTIATE.

cessively attain to three degrees, which correspond with those of the European universities; namely, bachelors, licentiates, and doctors. These degrees are not conferred without numerous and strict examinations.

The class of letters holds, in some respect, the first rank in the Chinese empire: it is that class which supplies masters for instruction, ministers for administration, and magistrates for government. All literary men are accounted noble, and are free from taxes.

So minute is the plan of education, that it occupies thirty years of close application, absorbs all that time in which the wanderings of the mind are most to be apprehended.

When a pupil attains the rank of licentiate, it is a day of rejoicing and happiness to the whole family; his parents overwhelm him with caresses; the pre-

sent of etiquette is a lamb, which is brought to him alive with great ceremony.

The new licentiate, or doctor, usually sets apart three days for riding about the streets to pay visits; he is preceded by youths carrying banners, on which are inscribed the marks of his new rank.

It is not, however, that the reign of science is extensive and profound among the Chinese; their whole knowledge is, for the most part, confined to their own language, with a smattering of the policy and history of their country. They are perfectly ignorant of the geography and history of other nations, and study no branch of physic. Their notions of the medical art are replete with error and ridiculous superstition. They consider the study of anatomy criminal, because they are afraid of defiling themselves by the dissection of bodies, and they have made so little proficiency in

surgery, that if, as Mr. Barrow says, the puissant emperor of China were to break his leg, he might think himself fortunate in meeting with some young European apprentice to set it for him.

It is not to be attributed to any unwillingness on the part of the Chinese to reward merit, that they have so few well-informed people amongst them. A priest of the sect of Tao-Tse made himself so dear to the emperor Kang-Hi by his talents in chemistry and magic, that he was proclaimed after his death, God and Lord of Heaven, and of the Sun, Moon, and Stars. I should, however, observe, that the word God, which I transcribe from the works of the missionaries, would be more correctly expressed by the Latin *divus*, that is, blessed.

CHINESE IMPLEMENTS OF WAR.

THE implements of war delineated in the annexed print are a cannon and culverines.

The firelock is of wrought iron, mounted on a wooden stock; the but-end is small and almost pointed; the touch-hole is covered with a copper plate which moves aside horizontally. The gun is not discharged by the stroke of a flint, but by a match, placed in a manner somewhat similar to that of our antique muskets. Every soldier has a number of these matches, in a leather bag, attached to his gun. In making use of the gun it is generally rested on two iron spikes. The cartouch-box is a kind of pocket of black cloth painted with oil paint, and which contains the balls.

The shields of the soldiers, who are armed with sabres, are made of satin, arrow and sabre-proof; but not musket-proof; their diameter is two feet, and their weight eight pounds.

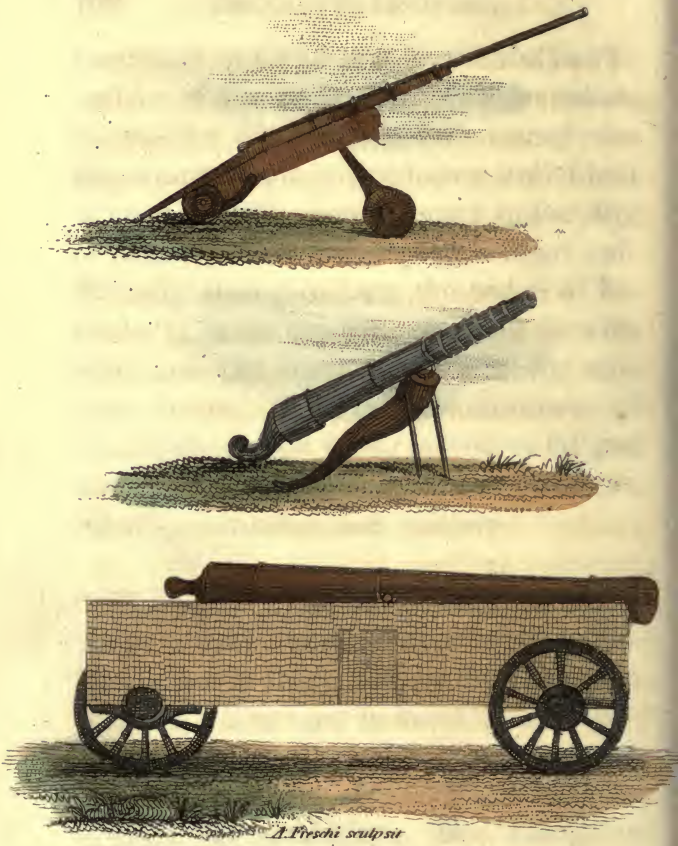
The quiver contains several rows of arrows, each of a different shape. The most singular are those, the points of which are armed with another arrow, and those whose points are slit, so as to receive a letter. This is the method adopted for corresponding with the enemy, in a besieged town, to evade the vigilance of the governor and his officers.

The strength of a bow is ascertained by the weight requisite to bend it. The weakest used by the army is eighty-four, and the strongest one hundred pounds weight. The bow, before it is pulled, forms a half-circle. It is drawn in the reverse way. An opinion may here be formed of the corporal strength

necessary in Chinese soldiers, and in the archers of the ancients. The invention of modern fire-arms has produced the important result of rendering individual strength of little consequence in the day of battle. Every European soldier, sufficiently strong to bear the recoil of his firelock, is as capable of using it with effect, as the most robust; in our modern armies, it is rather soundness of constitution, and being inured to fatigue and privations, than muscular strength, which constitutes real soldiers.

The shaft of the arrow is of fir, sometimes a reed, and always well made. The point is sharp and in the form of a lozenge. The bow is made of hard elastic wood strengthened by buffalo horn. The combination of wood and horn increases its elasticity. The string, of the thickness of a small goose-quill, is made of twisted silk threads, with leather in the centre where the arrow comes.





CHINESE ARTILLERY.

Pub.d 25 April 1812 by J.J. Stockdale, 41 Pall Mall

The Chinese soldiers sometimes shoot fish with an arrow very cleverly. The arrow is fastened to the bow with packthread, to prevent its being lost, and also to draw out the fish when struck.

In fortified places they make use of bows which can only be bent by machines, and which carry numerous arrows to an inconceivable distance.

The Chinese were taught the cannon-foundry by the missionaries. Their pieces of artillery are made nearly on the model of the bottom representation in the engraving. The second, after the style of the old Chinese cannon, is a culverine, composed of three or four bands of wrought iron, combined with hoops of the same, and mounted on a frame.

The first is a large iron tube wider than a musket barrel, and which throws balls to a proportionate distance.

The Jesuits Schaal and Verbiest instructed the Chinese in the European art of casting artillery; at least, according to the practice which prevailed at the beginning of the last century, and which has been since brought to great perfection, though the Chinese do not seem to have made any progress in the art. On public entertainments, or when they wish to compliment persons of great consequence, they do not discharge artillery, but powder-boxes; they are a kind of petard or pistol, stuck perpendicularly into the ground. Mr. Barrow mentions, that the soldiers who fire these petards are so frightened at them, that they do not apply the match directly to them, but by means of a train, which communicates from one box to another.





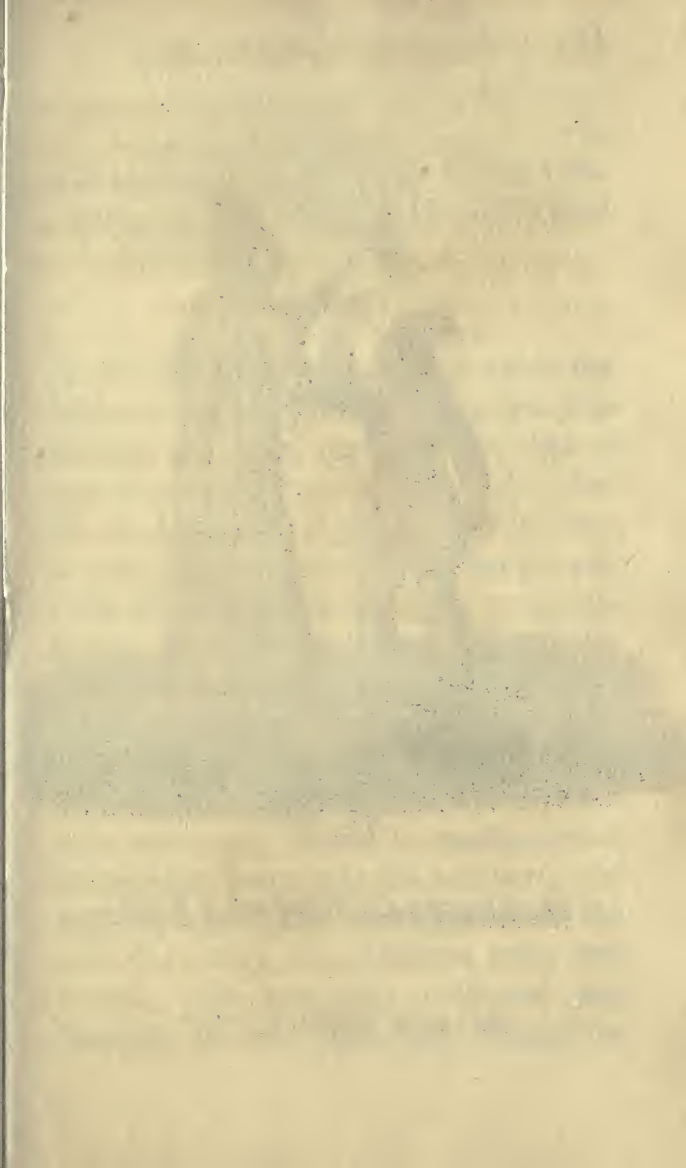
RIDING BARROW.

MANNER OF TRAVELLING IN A BARROW WITH ONE WHEEL.

This method of travelling is more pleasant, and less dangerous than that of a palanquin with two bearers; if one of the men were to fall, the wheel would still support this light carriage. It is not the Chinese, but the Tartar women who travel in this way.

At Pekin is a great number of carriages for hire, drawn by one horse; but, as has been already mentioned, from not being hung on springs, their motion is very rough and unpleasant; although, for the purpose of lessening this objection, the wheels are placed as far back as possible.

These hired carriages are convex at top, lined within and without with thick blue cloth, and furnished with black cushions; many of them are close in front, with a door at the side, but they are more frequently open.





A. Freschi sculpsit

MAHOMETAN WOMAN & SON.

Pub.d 1 May 1812. by H. Stockdale, 41 Pall Mall

A MAHOMETAN WOMAN WITH HER SON, TO WHOM SHE IS SHOWING A TOY.

MANY centuries have elapsed since the Mahometans introduced themselves into China; the missionaries assert that it was the year 599 after Jesus Christ; but M. de Guignes very successfully overthrows this assertion, as, at that period, Mahomet was not born. They were permitted to remain a long time perfectly unmolested, because they gave themselves little trouble to make proselytes, and only multiplied by the alliances which they contracted. Some of them who were well versed in mathematical knowledge, were sent for to court, and entrusted with the management of the calendar; they then became more ambitious, and not only collected and brought up in their own faith, the

wretched infants whom the barbarity of their indigent parents exposed in the streets and highways, but they kidnapped, and even purchased some for a pecuniary consideration.

We are assured that, during a period of famine which desolated the province of Canton, they bought above ten thousand children; they married, and obtained for them a considerable territory, whereon small Mahometan towns were ere long established, with mosques and priests.

Late emperors have persecuted the Mahometans as untractable and rebellious subjects; and the greater part of their mosques have been either destroyed or abandoned. In 1783 and 1784, the emperor Kien-Long carried on a war, in which above one hundred thousand Mahometans perished.

Scarcely any individuals of this reli-

gion now remain, except in the tributary countries, situate from the extremity of Chen-Sy to Yrguen and Ily in Tartary. The Chinese give them the appellation of hoey; they are divided into three classes, which are distinguished by their turbans.

Those of the first class wear a red turban in the form of a sugar-loaf, whence they are termed hong-mao-hoey-tse, that is, red-cap Mussulmans.

Those of the second class, or white-cap Mussulmans, are therefore termed pe-mao-hoey-tse.

Those of the third class wear a turban, or rather a piece of cloth, which wraps round the head, and they are from that denominated tchan-teon-hoey, or Mussulmans with their heads bound up.

Other foreigners, Jews, had found their way to China before the Mussul-

mans; it is said, during the Han dynasty, which commenced its reign 206 years before Christ. At first, they were a great number of families, but they have much decreased. These families marry solely with each other, neither intermixing with the Mahometans nor Chinese.

Duhalde asserts that the Jews have no synagogue, except in Cai-Foang, the capital of the province of Ho-Nan.

Mr. Barrow says that many of these Jews abjure the religion of Moses, and succeed to the highest stations; he adds also, that very few of them, the rabbis excepted, retain even a smattering of the Hebrew language, and that they have been so long among the Chinese, that their priests have great difficulty in supporting the synagogue. The English embassy, on its way to Hang-Chou-Fou, was desirous of obtaining some information respecting the Israelites, and

particularly of procuring a copy of their code of laws, for the purpose of comparing it with the Bible, but they could uot succeed, owing to the mistrust and incivility of the Chinese officers.

MIRROR-SELLER.

THE mirrors which are sold at Pekin, are of highly polished copper; some of them are four feet in diameter. Canton contains the only glass-house in the empire: looking-glasses and glass mirrors have been manufactured there, quicksilvered in the European manner; but this undertaking has not proved successful. They prefer those of metal: it is difficult to account for this preference in the Chinese, as our looking-glasses are less liable to be tarnished, and the polish is, as one may say, unalterable. They are obliged to make use of metal in their telescopes, as their glass has a double refraction, which is productive of great irregularity in the representation of objects.

Glass is, in other respects, highly esteemed, and a great rarity in China. The manufacturers of Canton do not un-



A.Freschi sculpsit

MIRROR SELLER.

derstand how to manufacture it with the proper materials which should compose it; but they melt old pieces of glass, and give it the desired form. The scarcity of glass prevents its being used for windows: the windows are commonly composed either of their own transparent shells, or of paper.

The ancients constructed their glasses either with specular stones, that is, vitrified lava, which is met with on the sides of volcanos; or with a white polished metal—the latter was in most general use, and is still visible in old monuments. They have the round form of Chinese mirrors; but they likewise have a tail, by which they were held in the hand, or else fixed into some piece of furniture. It was long a matter of dispute amongst the antiquaries, what was the intent of these objects: some thought they were instruments used in sacrifices; but M. de Tersan clearly proved, some years since, that they were mirrors.

AN ACCOUNT OF THE FEAST OF AGRICULTURE, AND OF THE FEAST OF LANTERNS.

"THE histories of China," says Montesquieu, in his Spirit of Laws, Book 14, Chapter 8, "speak of the ceremony of opening the earth, which the emperor performs every year. The object of this public act of solemnity is to excite the people to labour."

Among the ancient Persians, on the eighth day of the month, named Chorrem-Ruz, the kings relinquished their fast, to eat with the labourers. These institutions are admirable, were it only for the encouragement they give to agriculture.

Whether this august solemnity took its

rise in policy or not, it has now become so essential a custom, that the emperors could not dispense with it, at the present day, but at the risk of exciting discontent.

Chou-King mentions a Chinese monarch, who, having neglected to turn the glebe, and offer to Tien (Heaven), the produce of the harvest, incurred the just animadversion of the people; who regarded the public calamities which afflicted the empire, during his reign, as the effect of divine wrath.

Agriculture is held in such great veneration in China, that the annals of the people record, that the emperor Yao nominated, as his successor, a man from the humble class of ploughmen, to the exclusion of his own son, whose false and deceitful character he dreaded. The name of this prince was Chun; he was succeeded by Yu, who was of similar origin.

Another emperor of the name of Yen-Ti, who reigned 179 years before Christ, set his principal courtiers an example, and gave them a taste for agriculture, by himself laying out the grounds of his palace. The great feast of agriculture is supposed to have been instituted in commemoration of this action of Yen-Ti. It is celebrated annually in all the towns of China, on the first day of their Spring-quarter, which corresponds with our month of February; being the day on which the sun enters the fifteenth degree of Aquarius.

At the time of this festival, the governor, or principal mandarin, quits his palace in a sedan-chair, preceded by lighted flambeaus, flags, and music; and his forehead decorated with a garland of flowers. He repairs, with his retinue, towards the eastern gate of the city, as though he was to precede the Spring. At the same time are brought litters, covered with carpets or silk drapery, on

which are depicted certain strange figures or portraits of persons who have distinguished themselves in agriculture: the streets are carpeted; triumphal arches are erected at equal distances; and, in the evening, the exterior of all the houses is illuminated with lanterns.

One of the figures represents a cow of an enormous size, made of baked clay, and so heavy that forty men sometimes have great difficulty in carrying it. Behind this cow, the horns of which are gilt, is a young child which has one foot bare, and the other covered. It represents the genius of labour, or of industry; and constantly strikes the cow with a stick, as though to make her go forward. A company of labourers with their implements, men in masks, and buffoons in disguise, terminate the assemblage.

When it has arrived in front of the governor's palace, the cow is despoiled

of all its ornaments, and, from its belly, are drawn prodigious numbers of little cows, made of white clay, which are distributed to the whole troop; amongst whom was in like manner divided the wreck of the large cow. The governor, in a short speech, recommends agriculture as a point of the first importance to the prosperity of a state; then, taking hold of the plough, he himself turns some furrows.

This distribution of the parts of the cow calls to mind a somewhat similar ceremony which the ancient Egyptians had. Osiris was worshipped in the form of an ox, which Isis herself distributed to the priests. In England too, a few years back at least, it was customary on May-day for the milk-sellers of London to parade, with what was termed the milk-maids' garland; and sometimes a cow dressed in flowers.

When any officers from the viceroys

come to court, the emperor never omits to question them on the state of the country and the promising appearance of the harvests.

The Feast of Agriculture is celebrated, in the capital, by the emperor in person, who, with his own hands, ploughs several furrows. Instead of parading a clay cow, a live cow is sacrificed in the temple dedicated to the Earth.

The emperor selects twelve nobles to accompany him at this ceremony: namely, three princes, and nine presidents of the principal tribunals. These twelve mandarins, and the prince himself, are ordered to prepare themselves by three days of strict fast. On the eve of the ceremony the emperor selects several mandarins, and sends them into the hall of his ancestors, to prostrate themselves before the tablet on which his ancestors' names are inscribed. They are desired to inform them, as though

they could understand it, that the great sacrifice would be offered the following day.

The tribunal of these ceremonies selects fifty labourers to assist at the feast; they are recommended either by their years, their good conduct, or their success in their vocation. Forty younger labourers are also chosen to attend the plough, harness the oxen, and prepare the grain which is to be sowed. The emperor sows five sorts of grain; rice, millet, wheat, beans, and a kind of millet which they call cao-leang.

The emperor opens the day fixed for the ceremony by making a sacrifice on a hill, at some distance from the capital, and near the field which is to be sown by his royal hands.

After he has offered the sacrifice, the emperor goes down to the plain, followed by his mandarins, carrying, in

boxes, the grain which he is to sow. The whole court observes a profound silence; four professed ploughmen drive the oxen, the emperor holds the plough, and traces several furrows in five different parts: he then takes the boxes in succession, and sows the grain which was in them, in distinct parts of the field. The following days, labourers finish ploughing the field.

The greatest care is taken of this piece of land, which the governor of the capital does not fail to visit regularly. He particularly examines whether there are no ears of corn, which from their extraordinary magnitude, may be taken as an happy omen; should such be the case, and, for example, one stem produce thirteen ears, it is notified officially throughout the whole empire, in the court gazette. The harvest is gathered in Autumn, under the superintendence of the same governor. The produce is put into sacks of a yellow colour, and

great care is taken of them: they are used in the sacrifices which the emperor offers in person, to Tien, or Chang-Ti; he also sacrifices, on particular days, to the manes of his ancestors, the same as if they were still in being.

However easy it may be to conceive the motive which originated and continues the Feast of Agriculture, that of a no less famous institution, which is called the Feast of Lanterns is not so readily accounted for. The Chinese themselves are not agreed to its origin.

Some say, that the daughter of a mandarin having fallen into the water, and being drowned, her father and the people, impressed with grief and regret for her estimable qualities, sought her, for a long time, unsuccessfully, with lanterns; and that this is the occurrence which they wish to keep in remembrance.

According to others, an emperor

being weary of having his pleasures broken in upon, by the continued succession of day and night, resolved, by the advice of one of his women, to build a palace, absolutely impervious to the rays of the sun. The interior of it was lighted by innumerable lanterns, and he there vegetated in effeminacy and debauchery.

The people having revolted, the emperor was dethroned, and his palace destroyed. To perpetuate the memory of this event, the whole extent of the empire is annually illuminated at the same time.

Some writers, without attributing this feast to any extraordinary origin, simply relate, that the emperor Jouy-Tsong, of the dynasty of the Tangs, in the year of Christ 712, permitted a great number of lanterns to be lighted on the fifteenth night of the first moon.

This feast, which afterwards lasted many days, was at last restricted to three.

During the Feast of Lanterns, all the streets, and public and private buildings in China, make a most extraordinary appearance.

END OF VOL. I.

HOWLETT AND BRIMMER, PRINTERS,
FRITH STREET, SOHO.

CHINA,

ITS

COSTUME, ARTS, &c.



W. Milton sculpsit

The EMPEROR'S ELDEST SON with HIS WIFE

CHINA:

ITS

Costume,

ARTS, MANUFACTURES,

&c.

EDITED PRINCIPALLY FROM THE ORIGINALS IN THE CABINET OF THE LATE

M. BERTIN:

WITH

OBSERVATIONS,

EXPLANATORY, HISTORICAL, AND LITERARY,

BY M. BRETON.

Translated from the French.

IN FOUR VOLUMES.

EMBELLISHED WITH PLATES.

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CHINA;

ITS COSTUME, ARTS,

&c.

THE EMPEROR'S ELDEST SON, WITH HIS WIFE AND HER ATTENDANT, IN THE GARDENS OF YUEN-MING-YUEN.

(See the Frontispiece.)

THE eldest son of the emperor of China has no external distinction from his brothers, unless, which is rarely the case, his father has, during his own life, declared him his heir.

The Chinese do not take the same pleasure in the promenade as Europeans.

They do not go into the gardens for salutary exercise, but they make choice of some picturesque spot, where they sit and breathe the fresh air, and enjoy the perfume of the flowers.

They do not, in their gardens, as in those of Europe, assemble a select society; no mixed company there divides into different groups for walking or for conversation. There is only one occasion on which a whole company, and that consisting entirely of men, meet in a garden, and that is, at particular great feasts, in the interval between the dinner and dessert. All the guests then leave the banquet-room together, and repair to the garden, under a gallery, illuminated with a prodigious number of lanterns. The domestics bring water in large silver bowls, when the visitors wash their faces and hands, and again return to the room to partake of the succeeding part of the entertainment.

On other occasions, the husband passes some pleasant moments with his wife and family in the garden; the wife plays music, and the children amuse themselves with plays suitable to their years.

The members of the imperial family have not, in this respect, any rule of conduct different from others. It has been already stated, that the park at Yuen-Ming-Yuen is divided into various palaces, with their appropriate gardens. The emperor's sons reside in that which is allotted to them; they there live in a family way, without ambition and without intrigue, because they enjoy no particular credit, and are almost denied communication with the ministers and other members of the government.

During the obsequies of the late emperor, one of the princes of the blood having desired the attendance of a ko-lao, or minister, whom he wished to question on some subjects, the ko-lao

approached, and, contrary to custom, returned an answer kneeling. On the following day the prince and the ko-laos were denounced to the emperor, and reprimanded; the prince, for having permitted a magistrate of that rank to assume, in his presence, so humble a posture; and the ko-laos, for having suffered one of their fraternity to dishonour the first office of the empire.

Formerly, says Duhalde, when the princes of the blood were dispersed in the provinces, the officers of the crown sent them their revenues every quarter; that, expending it as fast as they received it, they might not think of suffering its accumulation, or of making reserves, of which they might avail themselves to sow discontents: they were even forbidden, on pain of death, to quit the place allotted for their residence. Since, however, the Tartars have made themelves masters of China, a different arrangement has been pursued. The emperor has

thought it preferable to retain all the princes, at court, under his own eye. Besides their household expenses, which are supplied from the imperial treasury, they have lands, houses, and revenues; their money is entrusted to their servants, and some of them are very rich.

The princes of the blood, not being the sons of the emperor, are divided into five orders; their ordinary function is to assist at public ceremonies, and to appear, every morning, at the emperor's palace, after which they retire to their houses. They are not permitted to visit each other, nor to sleep out of the city, without express permission.

AN ITINERANT BOOKSELLER.

China has its booksellers' shops and warehouses like those of Europe: the subject of this is a stall or pedlar bookseller; he does not deal in classical books, but in tales and song-books for the lower orders.

The Chinese novels, in general, are instructive and entertaining; and the matter of their ballads runs principally on the rules of politeness, duties of civil life, and moral maxims.

The books sold at stalls are mostly put up in decent grey or yellow boards. Those which are kept in shops are more expensively bound in fine silk or satin, ornamented with flower-work. Some are bound in red brocade flowered with gold or silver, and lettered on the side.



A Freschi sculpsit

AN ITINERANT BOOKSELLER.

Pub.d 25 April 1812 by J.J. Stockdale, 41 Pall Mall

It is remarkable that it is not customary to letter them on the back, but on the flat side of the cover.

Every country has its custom. In Spain the books of the Escurial library are lettered on the edges of the leaves, because the original owner of the library, Arias Montanus, a learned Spaniard of the sixteenth century, who afterwards presented it to government, was near sighted, and he read the titles in large characters on the edges, better than in small letters on the back; and thence, consequently, the books are laid on the sides with their edges outwards, as we find by Bourgoing's Modern State of Spain, vol. i. page 240, London edition.

Fine works, in China, are sometimes embellished with drawings, very tastefully executed, and particularly remarkable for clearness and brilliancy of colour. It is singular that the Chinese,

who have so long been in possession of the art of writing and printing, should have no knowledge of stroke-engraving; they are acquainted only with engraving on wood, and copper, and other metals would be, in a manner, an innovation.

The paper on which they print being very thin, as will be explained in the course of the volume, will only bear the impression to be taken on one side. In sewing the leaves together and making them into books, they are folded twice, so that the fold is outwards, and the two extremities open from the side of the back where they are sewed; therefore Chinese books are cut at the back, while the edges of ours are cut. The extremity of these edges is bound with silk edging, or merely with white twisted paper rolled between the fingers, like the head-bands of European bound books.

When a work makes many volumes,

each volume, or rather each number, is covered with a sheet of coloured paper. These volumes are put together between pasteboards, called tao.

The Chinese method of binding has given rise to the following fable—A man whose name was Pung, lived to the age of eight hundred years. He married successively seventy-two wives. The seventy-second having also died, when she entered into the other world, inquired of Pung's ancestors what could be the reason of her husband living so many centuries. "Is it," added she, "that his name has not been written in the registers of Yen-Vang (the god of death)? None surely can escape him?"—"I will unravel this mystery for you," answered the grandfather of Pung; "both the name and surname of my grandson, your husband, are really entered in the book, but I will tell you how they are entered. When the leaves of the book were to be put together, the officers whose business this was,

took, by mistake, the leaf on which Pung's destiny was written, twisted it into a head-band, and the book was bored and sewed with it." His wife could not keep the secret, and the story reached Yen-Vang's ears: having taken the book and examined the head-band, he erased the name of Pung, whose life concluded at that moment.

Europe excepted, no nation has published so many books as China; it has publications on every subject—agriculture, war, the liberal and mechanical arts, particular histories, philosophy, astronomy, &c.

The Chinese have their tragedies, comedies, and romances (many of which closely approximate our old chivalrous romances), and elegant discourses on a variety of subjects. The literati have great facility and taste of composition. The bonzes also have their pious books and legends, which they disseminate

assiduously, to avail themselves of the popular credulity, and to augment their own revenues.

The dynasties of Tcheou, Han, Tang, Song, and Ming, embrace the most splendid periods of Chinese literature.

Under the Leang dynasty, the imperial library consisted of 370,000 volumes.

The Chinese have their Pliny, Linnæus, Lacepede, Jussieu, and Buffon. They have an immense herbal, in two hundred and sixty volumes, from which our literary men would doubtless reap an ample harvest of new observations and discoveries.

Nothing is more revered by the Chinese than the five books which they call Ou-King, and which they esteem sacred.

Among the authors who have commented on these antique originals, Con-

fucius is the most distinguished; the Chinese consider him likewise as the head of their sages, their teacher, legislator, and the oracle of emperors and kings. They incessantly apply themselves to the study of the principles and maxims which that philosopher has left, and which have been collected into twelve books, which the Chinese look upon as the source and guidance of perfect goverment.

These precious monuments of Chinese antiquity were on the eve of being annihilated in an instant by the orders of the emperor Chi-Hoang-Ti. About three hundred years after the death of Confucius, and two hundred years before the birth of Christ, this prince so celebrated for his valour, and still more for the great wall which he had built to protect his states from the irruption of the Tartars, took the resolution of extinguishing science, and only to allow a certain number of such books as he considered

necessary; viz. those which treated on agriculture, physic, &c. All others he ordered to be burnt, under pain of death, and he carried his inhumanity so far as to put several doctors to death.

His vanity was not sufficiently gratified by the comparison which had been drawn between him and his predecessors; he pretended to have eclipsed all their glory, and that posterity might speak only of him, he determined on destroying every vestige of their memory.

As it is more particularly in the Ou-King, and in the books of Confucius, that the virtuous deeds of their illustrious emperors are recounted, Chi-Hoang-Ti resolved to prevent their being handed down to posterity; and he soon found pretexts under which to justify such outrageous commands. These books, said he, had their use when the empire was divided into several sovereignties, to enable them to govern the

people by the same laws; but now that all parts of the empire are united under one sovereign, it is the same spirit which animates and governs the whole.

He added, that the study of the sciences served only to the promotion of idleness, and to the neglect of agriculture, which is the source of the people's welfare.

In short, according to his views, these books contained the seeds of revolt. Those who made them their constant study, would set themselves up as reformers of the state. J. J. Rousseau could not have discovered a better text than this ordinance for the composition of his famous Essay on the Danger of the Arts and Sciences.

The edict was executed by all the governors, with the greatest rigour. Chi-Hoang-Ti might have reflected that its literal execution was impossible. In the

vicinity, were other independent princes, over whom Chi-Hoang-Ti had but very little power: and besides, how could he think that so many books, dispersed over so vast an extent of territory, were to be collected? A great number of books were saved in course; and the emperor, so far from having attained the end which he proposed, only made his name execrated by posterity.

The modern Chinese deeply regret the loss of so many historical monuments. To this event may be attributed the uncertainty of the Chinese history in the earlier ages: there was a desire to supply the deficiency, and documents were fabricated in consequence. Thus it is, that in seeking to fill up the chasms in Quintus-Curtius, Tacitus, and many other authors, the moderns have frequently fallen into great errors.

The arrangement of the five books of the Ou-King is as follows:

The first, entitled Chou-King, consists of a collection of the annals of different princes, the earliest of which reigned above two thousand years before Jesus Christ.

The second, the Chy-King, is a collection of odes, sonnets, and maxims.

The third, Y-King, comprehends the famous trigrams of Fou-Hi, which are reputed to be the first attempt at Chinese writing.

The fourth, Choung-Chou, is the history of four Chinese princes of the kingdom of Lu, great part of which is written by Confucius.

The fifth is Y-Ky, or a treatise on ceremonies and moral duties.

The Chinese literati look upon the third of these books, the Y-King, as that of which the text is purest, and has been

handed down to them unaltered. This writing is said to have been excepted from the general combustion of books, undoubtedly because, being less intelligible, it was considered less dangerous. The Y-King is regarded, not as the work of a mortal, but of the Divinity himself. Fou-Hi pretended that he saw the elementary figures of it traced on the back of a dragon which arose from a lake. It is this celebrated dragon which has become the device of China, and the ornament of the imperial and principal Chinese dresses, with this difference, that the emperor alone has it with five claws, unless he confers the same right, by presenting a piece of imperial silk, &c. The other dragons have but four claws.

So great, in short, is the veneration of the Chinese for the Y-King, that they assert this book to contain the knowledge of all things visible and invisible: that the study of any other, and not

that of the Y-King, is running after currents and neglecting the source.

The language which prevails is monosyllabic; the number of sounds does not exceed three hundred and fifty, distinguishable by an European; but a Chinese, exercised from his earliest childhood, modulates his voice, and gives to the same monosyllable five or six different sounds; so that he can pronounce twelve or thirteen hundred radical words, which, with those of distinct signification, are sufficient to express all his wants.

To give an idea of the extent to which these shades in the inflexion of the voice are carried, I shall mention an example which my readers will be perfectly familiar with. In the words totus and totalitas, the letter O is long, and yet the pronunciation of the first syllable is not precisely the same in both. In totus, to is pronounced with the mouth some-

what open; in totalitas, the same syllable is a shade shorter, as in the English words total and totality.

This pronunciation, however, completely varies the sense in the Chinese monosyllables: the word tchou, spoken with the syllable long, means lord or master; with the vowel long, in the same tone, it means pig; if the vowel is pronounced short, kitchen. The word po has eleven different meanings; dependant on the inflexion and accent given to it: it signifies glass, to coil, to winnow rice, wise or liberal, to prepare, old woman, to break or cleave, inclined, to water, slave, &c.: other languages, however, have their similar sounding words, though to a less extent.

The Chinese are aware of the confusion to which the similarity of words is liable, and they manage, by their phraseology, to remove every doubt as to their meanings. Their grammar, more-

over, is particularly simple; the verbs, always in the infinitive, are preceded or followed by syllables which indicate their tense and person. The syntax is not more intricate; and this has occasioned Father Magaillans to observe, although the contrary opinion was, and still is, very prevalent, "I cannot avoid giving it as my opinion, that the Chinese language is more easily acquired than either the Greek, Latin, or any other European language; at least, it is impossible to deny, all-eloquent as it is, that it is far more easy than that of any of those to which our company sends missions."

The language of the empire of China was formerly the particular idiom of the province or kingdom of Kiang-Nou, of which Nankin is the capital. It disseminated itself by degrees, and at length prevailed universally throughout every part of the country.



A. Pecchi sculpsit

CHINESE WRITING.

A CHINESE WRITING WITH A PENCIL-BRUSH.

THE paper and ink which are in use in China, will be subsequently and separately described. In this place the difference between the Chinese and European mode of writing only will be considered.

They write with brushes made of rabbit-skin; they may be had of all sizes. The handle of the brush is of bamboo, on which, like our pencils or sealing-wax, the name and residence of the maker is superscribed, but by a small label which is stuck upon it.

When the Chinese write, they hold the brush vertically between the thumb, fore and middle finger, so that it rests on the second joint of the fourth, or ring

finger. The little finger is held near the fourth. It is the wrist which bears the weight, and the fingers alone which act. The position is uneasy, and its practice requires habit to render it otherwise.

The Chinese write from the top to the bottom, commencing their page at the right, so that as they go upon a fresh line, the hand covers what they have previously written, and they are forced to take it off entirely if they wish to read the last words. This inconvenience is not so great as might be imagined, their ink drying very fast. All the eastern nations write from the right to the left, and not from the left to the right, as in Europe: the Chinese and Japanese alone use vertical, instead of horizontal lines. The ancient Greeks wrote alternately from right to left, and from left to right, like horses at plough, up one furrow and down another. They termed this kind of writing Boustrophedon.

In this country it is considered a great acquirement to be able to write well; the characters should be small and fine; they should be properly placed, and well chosen, particularly in petitions addressed to the mandarins; the same mark ought not to be repeated in the same composition. This caution is still more requisite in writing to the emperor; for there are particular words which are used solely in addressing him. Lord Macartney's interpreters could not get any writers sufficiently clever to translate the official notes; it was necessary to have recourse to the missionaries, and then to have their foul copy transcribed by Mr. now Sir George Staunton. Few Chinese can be found who are capable of composing a memorial; the least error, a character never so little misplaced, may cause the request to be rejected.

As the hair-pencil retains the ink much better than our pens, less time is lost in taking it, and the liquid is not

so soon exhausted. The Chinese men of science write with a celerity which is scarcely credible, and which can only be conceived by those who have seen a clever short-hand writer taking any thing down.

Although the pencil is generally used for writing, the Tartars adopt a kind of pen made of bamboo, not unlike the European pens in shape. The calamus of the ancients was, in like manner, made from a particular reed of Egypt. The paper in China being prepared almost entirely without alum, and extremely thin, makes it more adapted to the pencil than the pen.

If it is wished to make use of a pen, either for writing, or drawing, in the Chinese manner, flowers, trees, or landscapes, the paper must be previously wetted with a little water, impregnated with alum, to prevent the ink from sinking.

Mr. Barrow says that the writing of the Mantchou Tartars, which is founded on an alphabet, and not on a vocabulary difficult to be retained by the memory, will ultimately gain a preference over that of the Chinese. The Mant-chou Tartar characters have this peculiarity, that they are equally legible when reversed.

There is little doubt that Chinese writing was originally neither more nor less than a sketch of the objects which it was wished to speak of: but this method, which would serve when it related to visible things, such as a tree, a bird, or a house, was inadequate to convey an expression of abstract ideas. It was therefore requisite to make signs, which were purely arbitrary, and which had no reference to the thought intended to be depicted.

The Chinese characters are confined to six curved, or rectilinear marks, which combined two by two, three by

three, &c. admit an immense variety of figures. The whole assemblage of characters is divided into six classes, called Lo-Chou.

To give an idea of the arrangement of the classes, we will mention some words of the fourth class, which comprehends animals and vegetables. All these objects are placed, in some degree, by orders, genera, and species, as in the system of Linnæus. If they wish to name a duck, the first character designates any winged bird; the second, a water-fowl, &c.

The other classes are nearly similar. The key, or primary character, uniformly indicates the species of the word in question. For example, all expressions in the language, having any reference to fire, include the sign *Ho*, which signifies fire, in their composition. The word *Sai*, which means misfortune, consists of the sign *Mien*, house, and that of

fire, because there is no greater calamity than that of seeing one's house on fire.

The word *Ho-am*, which means brilliancy, or splendour, consists of the sign *Am*, signifying a great king, and that of *Ho*, or fire; because nothing exceeds in splendour and magnificence, a great monarch.

The sign which designates a mountain of steep rocks, is formed of *Xan*, a mountain, and the sign of steps, because to mount a steep hill it is necessary to make use of stairs or a ladder.

This is the reason why, in the Chinese language, all the words are classed by words of one, two, three, or more signs.

Every character has its particular name and pronunciation, independently of the words which might serve to compose it. An example of it has already

been given, by particularising the signs which constitute the word Misfortune.

The written language of the Chinese has a just advantage over the oral language, from its being uniform throughout the empire: while the pronunciation varies in different provinces.

The officers who accompanied the English embassy, says Mr. Barrow, could only converse with the mariners of the southern provinces by means of interpreters. The written language is the same in every school in the empire, but the name or sound of the character is different.

The provincial dialects of the different counties of England, are unintelligible in others; but they would not be any more intelligible if written, for those who have a bad pronunciation are gene rally still worse in their orthography.

The Chinese can neither write nor

speak the European languages well; because, on one side, their characters, although apparently numerous, designate only about three or four hundred syllables, and cannot express any other; and, on the other, they have no B, D, R, X, or Z, in their vocabulary.

The Abbé Sicard had a young Chinese at Paris, who was met with on board an English ship. His deaf and dumb pupils made him understand them by signs. He was tried to be brought to pronounce the letter B, in which he succeeded tolerably well, but he could never speak *rah*, always saying *lah* instead, and with a very broad accent.

It would be quite futile to attempt to write Chinese words with European characters. We are forced to do it in proper names, but the letters adopted for them are far from conveying the true pronunciation, as every nation, of course, adopts its own orthography.

MANUFACTORY OF PAPER FROM BAMBOO.

In the early ages of the empire, the Chinese had no manufactured paper; they wrote on planks, and on large pieces of bamboo. In lieu of the pen or the pencil, they made use of an iron style or needle. They even wrote on metal, and the curious still preserve some ancient plates, on which the characters are very neatly traced.

The discovery of paper, however, has been long since made. Some Europeans, admiring the fineness of its composition, have taken it for silk, but they did not reflect that silk cannot be reduced to a pulp. Animal materials, such as wool, silk, rabbit or beaver skin, may furnish a felt-like substance more or less fine,



A. Prescli sculpsit

PAPER-MAKING.

but not a real paper, which can be written upon without the ink running.

The Chinese make their paper with the second pellicle of bamboo and some other plants. This paper is of an almost impalpable fineness, but it is very liable to corruption and moths; the books must be frequently beaten and exposed to the sun to preserve them.

Besides the paper which is made of the bark of trees, they manufacture it likewise of cotton; and this is the whitest, finest, and most in use; it is not subject to the inconveniences above named, and keeps as well as the paper of Europe.

One great advantage of the Chinese paper is, that it is equally white throughout, is made of great length, and is extremely soft and uniform.

A Chinese writer mentioned by Du-

halde, speaks of sheets of paper being made to the length of thirty and fifty feet. The modern make did not come near this size, until Fourdrinier's patent was in use; but this renders the dimensions unlimited.

The consumption of paper in China being so excessive, it is not to be wondered at that it is made from every thing; besides the paper used for writing and printing, the greater part of the window sashes are fitted up with it.

The walls and ceilings are covered with paper, white, single-coloured, or variously ornamented. In fact, even in the most sumptuous apartments, nothing but paper is used; and this is done new every year. The annexed Plate represents only the first process of its manufacture.

From a bamboo forest are selected the year's shoots, which are about as

thick as a man's leg; their first green pellicle or outer bark is peeled off, they are split into four, and then divided into narrow strips of six or seven feet in length. It should be observed that the trunk of the bamboo consisting of long straight fibres, it is very easy to split them from top to bottom; whereas to cut them across would be extremely difficult, for it pushes out its shoots in the manner of herbs or grasses, and not like a tree by concentral layers.

They begin by beating these slips with great force, on a wooden block, for the purpose of making them thin. They then put them into a pond of muddy water, where they are left to steep for a fortnight. This operation is intended to dissolve the compact and tenacious parts. When they are taken from this, they undergo a second washing, and are reduced to filaments; they are then dried and bleached in the sun.

While these preparations are going forward in one part of the factory, in another, the ingredients mixed with the pulp of the bamboo, as necessary parts of the composition of the paper, are got in readiness; these are a glue, prepared from the hao-teng, a glutinous plant, something of the vine kind, which grows in the mountains. They cut some stems of this plant, which, after having been laid to steep three or four days in water, produce an oily and glutinous juice; and this is the glue used for giving the requisite consistency to the paper. The hao-teng glue is made up with the farina or sediment from rice, which is bruised with a pestle, as in the annexed Plate.





A. Freschi sculpsit

PAPER MAKING, *Second Process.*

SECOND PROCESS IN PAPER-MAKING.

When the bamboo has been reduced to shreds, which have been bleached and dried in the sun, they are broken, piled up in a mortar, and exposed to the steam of boiling water. It is then either pounded by a man with all his strength, or the pestle is raised by a lever.

The process is nearly the same when other vegetable substances are used instead of bamboo. Those which are best adapted for it are the trees which contain most sap; as the mulberry, elm, stem of the cotton-shrub, hemp, and others, the names of which are unknown in Europe: such is the *kou-tchou*, a kind of wild mulberry or sycamore.

The superficies of the outer bark, which is greenish, is slightly scraped, and the *liber*, or inner bark, is detached in long thin strips, which are bleached in boiling water and in the sun. (From the word *liber*, as used above, and from which *liber*, or second bark, the ancients made their paper, is derived the Latin word *liber*, and the French *livre*, which equally signify a book.)

The Chinese also use rice-straw, nettle-stalks, &c. likewise old paper, from which the ink has been extracted: by this latter process, a very great number of old people and children gain their livelihood. The ink in China, being composed of soot and materials purely vegetable, is less durable than ours, which contains a metallic portion, which therefore changes to a rust colour without totally disappearing.

Thin rag paper is made with pieces of old cotton, and undergoes much the

same process as that which is manufactured in Europe.

The renovation of the old paper is effected by a very curious method. The artisans who are employed in it, live in a large village near Pekin. They throw the pieces of old paper into great flat and close baskets, washing them in water, and working them with their hands and feet to clean it, and take out all the spots, and reduce it to a perfect mass or consistency. This is then boiled in a cauldron, and the sheets are raised from it, which in this case are of a middling size.

An attempt has been made to introduce the renovation into England, but without much success.

THIRD PROCESS OF PAPER-MAKING.

When the bamboo has been softened by the steam of boiling water, and again pounded in the mortar as before, the pulp is boiled in a furnace, and put into several baskets.

The frame or chase, intended for raising the paper in sheets, is not made with iron or brass wire as in Europe, but with fine threads of bamboo: they are small rods which pass several times through a steel wire-drawer, pierced with holes of different sizes; and are made as fine and as tough as iron wire: but they are careful to steep them in boiling oil, that the frame should not admit the water except at the top, and at a depth sufficient to draw out the sheets of paper.



PAPER-MAKING *Third Process*

The frame is suffered to drain for a few seconds, when the sheet is deposited on a piece of clean stuff without seam. In our European paper-mills, a certain number of these sheets are put into a press for the purpose of squeezing out the wet, and they are then hung on lines to dry; for this process very large rooms are requisite;—that at Auvergne in France is one hundred and forty-four feet long by thirty-six wide, and contains a great number of windows. In China they follow a more expeditious process which requires less space: the sheets are dried on shelves by the heat of a furnace.

When the sheets exceed the ordinary dimensions, the reservoir and frame are proportionately large. The frame is then lowered and raised by cords and pullies.

It is not merely for papering rooms that such large paper is required, but

also for the ti-tse, or visiting bills. These, which in Europe are only small cards, are in China of a size proportioned to the rank of him who either gives the invitation, or pays the visit, or by whom it is received. The ti-tse, which the emperor orders to be delivered as an honour to the different nobles of his court, or foreign ambassadors, are of rose-coloured paper, and have only one character placed in the centre, signifying supreme happiness. This is one of the most complicated characters in Chinese writing: it consists, among others, of those which designate a cultivated field, house, and children. It is perfectly expressive of what the Chinese reasonably consider true and solid happiness to consist in.

The Chinese manufacture more than two hundred different kinds of paper. That which is for writing on, is prepared with alum. The silver paper is not done with silver, but talc. For this pur-

pose they take the talc of the province of Se-Tcheuen, which they emphatically term yun-mou-che, that is to say, stone the mother of clouds, because every flake which is separated from it resembles a transparent cloud. The talc is reduced to a fine powder before it can be laid on the paper.

WHEEL FOR WORKING CHINA.

At the time when, in Europe, the use of earthenware, or, more properly speaking, of the common glazed potter's ware, was unknown, the Chinese were even then manufacturers of that beautiful porcelain which they have never yet surpassed.

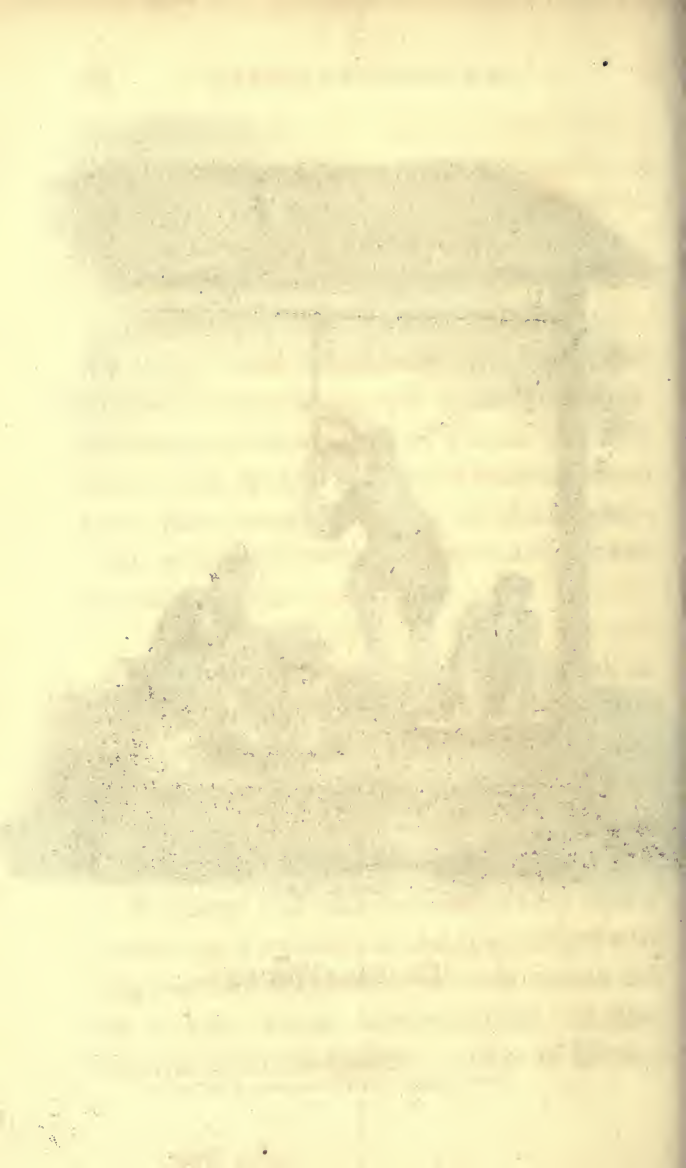
The first earthenware was invented in Italy, where the pencils of Julio Romano, and even of Raphael himself, did not disdain to ornament it with their elegant and ingenious compositions: the art was brought to supposed perfection in France, but has subsequently been carried to an almost incredible degree of elegance in England. It was indebted for a very rapid advancement to the learned Bernard Palissy, potter to Henry



A. Freschi sculpsit

China-Wheel.

Pub.d 1. May 1812. by J.J. Stockdale, 41 Pall Mall



III. of France, and who was celebrated for his paintings on glass. The intercourse which took place with China, first made known its magnificent manufacture. It was wished to imitate it, but the composition was a secret: a thousand absurd stories were invented as to what it was made of: some said it was fabricated from cock's eggs, or the shells of particular fish which had been buried in the ground for twenty, thirty, and even a hundred years. The manufacture of china-ware has been known in that country from time immemorial; its origin is much obscured by fable. A person called Pu is in some respect considered the patron of the china-workers; they have a statue of him in their workshops. His history is as follows:

One of the old emperors, having ordered some pieces of difficult execution, the unfortunate Pu, to whom they were confided, could not accomplish them. In a fit of despair he threw himself into the

furnace, and was in an instant consumed by its flames; the china-work, however, which was baking in the same furnace, came out of it so beautiful, and so conformable to the emperor's model, that the whole was looked upon as miraculous, and the poor workman became a kind of demi-god.

The word porcelain is unknown to the Chinese, who cannot even pronounce it. It is supposed to come from the Portuguese, who call a cup or dish, pocellana, from the Latin, pocillum, a little cup: though they give to the China porcelain the name of loça: the Chinese term is tse-ki.

Porcelain is so common in China, that, notwithstanding the abundance of ordinary ware, the household utensils are mostly of this valuable material, with which the very roofs of the houses are covered; and, sometimes, columns and walls are incrustated with it.

Near the city of Nankin, which was formerly the capital of all China, is the much-admired china tower; it has eight fronts, each fifteen feet broad; it is two hundred feet high, and is divided into nine stories.

The fine china is as white as snow, and comes from Fo-Kien, or King-Te-Ching. The kind most commonly made is white, with blue flowers. All that which is brought to Canton, for sale to foreigners, is white; it is afterwards ornamented or painted according to the taste of the buyer.

Porcelain is composed of two sorts of earth, one called pe-tun-tse, the other kao-lin.

The first is argillaceous, soft to the touch, mixed with quartz or rock-crystal, and mica. The second is a fusible spath, also mixed with mica and quartz.

These substances, particularly the latter, are found in quarries, in entire rocks. The fragments are broken with iron hammers, and the pieces are then thrown into mortars, where they are reduced to a very fine powder.

This powder is afterwards put into a large jar of water, and is then well stirred with an iron shovel. After this has been discontinued for some moments, a kind of cream rises to the surface, four or five digits thick. This is skimmed off and thrown into another jar of water, which being again stirred, produces another cream, which is removed as before, until nothing remains at the bottom but some large particles, which are taken out to be pounded anew.

The cream, put aside, and dried in square moulds, produces the blocks of pe-tun-tse, which are sold in that state as articles of commerce.

These blocks must be reduced to powder, and made into a paste, when intended to be manufactured into china. This paste is worked in the Chinese factories the same as in our own; in the annexed Plate they are shaping it on the wheel into cups.

An iron axle, placed vertically in a stone in which the pivot turns, passes across a bench, and carries, at its extremity, a small wooden wheel of about an inch thick, and seven or eight inches in diameter. A similar wheel, also placed horizontally like the former, but three to four feet wide, is raised above the stone, and communicates, to the upper one, the circular motion which the workman, seated before the bench, gives it with his foot.

Such is the European method, but in China it is not the modeller who gives the impulse to the great wheel. A man stands up supporting himself by

a cord fastened to a beam, and moves the wheel by the alternate motion of his feet.

It is on the lesser wheel that all the circular-formed utensils are made. The paste, turning with rapid motion, assumes, under the hands of the modeller, the form of a cup, ewer, &c.; but the oval or square articles, figures of animals, and idols, busts ordered by Europeans, in a word, whatever is not of a circular shape, cannot be made by the wheel. These are cast in moulds: the flowers and other ornaments in relief are applied, on the china, either by being previously formed in the moulds, or by joining the separate pieces with the aid of a little liquid paste.

When the article is completed, and has received its proper polish, it is set in the shade to dry, and thence transferred to an oven, where it remains a considerable time to bake. The fire must be very



A. Pasetti sculpsit

CHINA MAKING.

Pub.d 25 April 1812 by J. J. Stockdale 41 Pall Mall.



strong, as the paste is subjected to a commencement of vitrification.

The china, after this first operation, receives, in our factories, the improper term of biscuit, which indicates that it has been twice baked, when in fact, it has only been once in the oven.

The biscuit is of an unpolished white. To make it of a brilliant and almost indestructible gloss, it is plunged, as it comes out of the oven, into quartzous sand and water, which gives it a coat. The vessel is again put into the fire, the coat is vitrified; the paste is finished baking, and, in this state, appears demi-transparent. On this white porcelain are the drawings traced either in gold or in colours, and it is a third time put into the furnace. The fire is not made so strong as for the former processes, lest the colour should be drawn out or disfigured.

In this last particular it is, that the

manufacturers of Sevres and of England have left the China porcelain far behind. They now execute porcelain pictures as chaste in design, and as brilliant in colour, as the oil paintings on canvass of the best masters. They have indeed, an advantage over the latter which is inestimable; their colour cannot change, and may be said to be everlasting.

The art of painting on China has still, of late years, advanced nearer to perfection. The pictures are no longer painted slowly, and with great difficulty and expense. The art has been discovered of printing them in black, and in colours, like engravings. The earthenware not requiring a stronger preparation, this operation is easier upon it; and, in France at least, may now be bought for six or eight pence, earthenware plates with landscapes, monuments, figures, &c. so beautifully executed, that, were they painted as before, the price must be exorbitant indeed.



A. Fraschi sculpsit

CHINA MANUFACTORY.

Pub.d 18 April 1812. by J.J. Stockdale 41 Pall Mall

As we have to regret the loss of the art of painting on glass, which was so common in the fifteenth century, (it has of late been in a small degree recovered), the Chinese in like manner, have lost some of the arts which formed part of the manufacture of the old porcelain. The secrets must have died with their possessors.

The old manufacturers painted, in the very body of the paste, figures of fishes and other animals, which only became visible to the eye when the vase was filled with liquid. In other respects, the preference shewn for the antique porcelain of China and Japan is often ridiculous. The Chinese sometimes take advantage of the mania of European merchants. They imitate the composition and form of the antique china, which they bury for a month or so, in the dirtiest soil which they can select; and the outside is, consequently, so much corroded, that the vases sometimes

pass off as three or four hundred years old.

This imposition on the part of the Chinese is not to be wondered at, as they are the most barefaced cheats on the face of the earth in their dealings with Europeans. The servants pick out of the tea-pots, the leaves of tea which have already been used, to dry them again, and sell them to the merchants, who put them in, to increase the size of the bales of tea, which they forward to Canton. In boxes of hams it rarely happens that some of them are not pieces of wood shaped and painted like hams. Pepper, although very cheap with them, they adulterate with false peppercorns made of paste and rolled in pepper dust; and in this way they practise deception with almost every article of commerce.



A Pinelli sculpsit

MONKEYS GATHERING TEA.

Pub.d 25 April 1812 by H. Stockdale, 41 Pall Mall

MONKEYS GATHERING TEA.

In England, porcelain is termed China, or China-ware, as though it were the prime merchandise of China, which indeed it might be in the opinion of those who so designated it, when it was first intoduced into Europe. Tea, however, is a no less famous production of that country, although it was so long unknown in Europe, to which it was not imported by the Dutch until the early part of the seventeenth century.

Little would it be supposed that, at that very period, the Chinese used, as a substitute for their favourite beverage, the infusion of an European plant. The Dutch gave them in exchange for tea, small sage, which is well known to be very aromatic, and the decoction of

which makes a pleasant drink. Unfortunately, however, for the Dutch speculators, this fashion, which they introduced at Canton, was not of long duration, nor did it go beyond the city.

The tea-tree is found in some of the provinces of China exclusively of every other country in the world. The attempts which have been made to introduce it, even into Hindostan, do not seem to have been followed by any success.

The plant which produces tea has been classed by Jussieu, in the family of mallows. It has a rose-like blossom, composed of six or nine petals, the three of which are smaller. The fruit is a pod, not very unlike that of the nasturtium, but it seems to be made no use of. The leaves of the plant are the only parts of it which are deemed worth the trouble of gathering.

The tea-tree grows in the hottest

provinces. It is not, in China, an object of luxury, but of necessity. It is taken without sugar or milk, and is considered requisite to correct the crudities from the generally bad water of the country. The kind of food which these people live upon, in common, is hard of digestion, which they stand in need of tea, to promote.

The real Chinese name of the plant is Tcha; the word Tea, however, is not of European invention—in some of the provinces the name of the plant is so pronounced.

The Chinese enumerate four particular species of it— the Song-Lo, Vou-Y, Pou-Yul, and Lo-Ngan. Europeans particularly esteem the first kind, which they call green tea: the rest is all confounded under the denomination of black tea.

The method of cultivating tea varies

in different districts. In the province of Kiang-Nan, they prevent its growth beyond six or seven feet: elsewhere it is suffered to grow to the height of ten or twelve feet. It is susceptible of a much taller growth, but they lop off its top, and cultivate it as a bush like the rose-tree.

The plant is sown in the month of March, and the young plants are transplanted at the distance of three or four feet from each other. The leaves may be gathered from them at the end of the third year, but care must be taken to renew the plants every five or six years; for unless that is done the leaves become hard and bitter. The leaves are gathered at the beginning, middle, and end of Spring; the Autumnal, or second sprouts, are considered less delicate, but they are in greater plenty. The colour of the leaves depends on the time of their being gathered; they are of a bright green at the beginning of the

Spring, they then become of a dull green, and afterwards of a dark green approaching to black.

Morning is the time for picking off the tender leaves, when they are covered with dew, before the sun is up. As soon as they are gathered they are exposed in a vapour-bath; they are then rolled on iron plates or tiles, and are dried in the sun.

The best tea is that, the leaves of which have been rolled singly between the fingers of women, whose business it is. That rolled by the hand is called tchu-tcha.

Various ingredients are sometimes mixed with the tea, rather to increase its bulk and to adulterate, than to improve its quality. Such are the blossom of the lien-whoa, or Indian nenuphar, and the camelia-se-sanqua, the flower

of which has a very close resemblance to that of the tea.

The dried leaves are inclosed in large boxes lined with sheet-lead. The Chinese peasants tread the tea with their naked feet, as the French wine-pressers frequently do the produce of the vintage.

The imperial tea, called mao-tcha, is composed of new leaves, gathered from the young plants of the vou-y-tcha (bohea-tea). This production is not an article of commerce; the emperor makes presents of it to his principal courtiers, through whom it may pass to others, and even to Europe.

High and dry places are better adapted for the cultivation of the tea-tree than low and damp ground: the consequence is, that it is frequently very difficult to gather; particularly the best kind of it. Men could not keep their hold without

great difficulty on perpendicular hills, where the least slip would subject them to serious wounds, and, at any rate, to shake and tear up the young trees. The situations are sometimes so steep that men could not even get up to them.

A very singular expedient has been resorted to for gathering the tea in places so difficult of access; it is the subject of the annexed Plate, the original of which was transmitted by the missionaries.

Monkeys are trained to climb these heights, and to strip the leaves from the bushes. The leaves either roll of themselves, or are driven by the wind, from the top to the lower part of the mountain, where the proprietors of the plantation gather them.

It may be imagined that these kinds of assistants are not the most easy to be

procured; for the monkeys, in this employment, cannot be guided wholly by artificial instinct. The tea-berries have no attraction for them; and, indeed, if they had, they could only be used for the Autumnal harvest. The fruit of the tea is not only bitter, but somewhat corrosive. The monkeys follow no other impulse than that which they derive from an able instructor. When they come down from the mountain, which they have climbed by means of cords, they are rewarded by something which they are particularly fond of.

Thus it is that man turns the instinct and industry of the animal creation to his own advantage. We train the falcon, dogs, and even in India, leopards, for the chase; and the Chinese, as will be seen in a subsequent volume, make use of the voracity of the cormorant to procure, from the very depths of lakes and rivers, that fish, which in vain defies both the hook and net.

The English have not the same reason as the Chinese for the use of tea. Coffee and strong liquors are more active stimulants to promote digestion than tea; but with them, tea-drinking is a kind of mania: certainly not from medicinal motives, but rather perhaps as a cheap meal, at which a mixed, and generally a lively society is accustomed to assemble. Physicians pretend that this beverage has rendered cutaneous diseases less prevalent then heretofore.

The annual importation of tea into England is prodigious. A century ago, it did not amount to fifty pounds weight a year; in 1777, it was six millions; and in 1795, nearly twenty-eight millions. It is true, indeed, that the British do not buy this quantity wholly for their own consumption, but to export to other countries.

In Father Amyot's Memoirs is the confirmation of a fact, which was thought

questionable in Lord Macartney's account; namely, that the tea which came to Europe had a perfume and strength which was not discoverable in China.

Nearly the same thing occurs, however, with the Bourdeaux and Madeira wine, which become far more generous when they have been a long voyage.

Tea is much dearer in the provinces where it is grown, but in Pekin its price is exorbitant. The price at Canton, to the English East India Company, is about eight-pence a pound; that of a superior quality not quite three shillings. There are many public-houses for tea, where the lower orders can get a cup of very inferior tea for two tsen, which is the fraction of a farthing.

Tea is always set before visitors in China, whatever time of the day it may be. It is served up in china cups with covers. It is never drunk cold; and, as

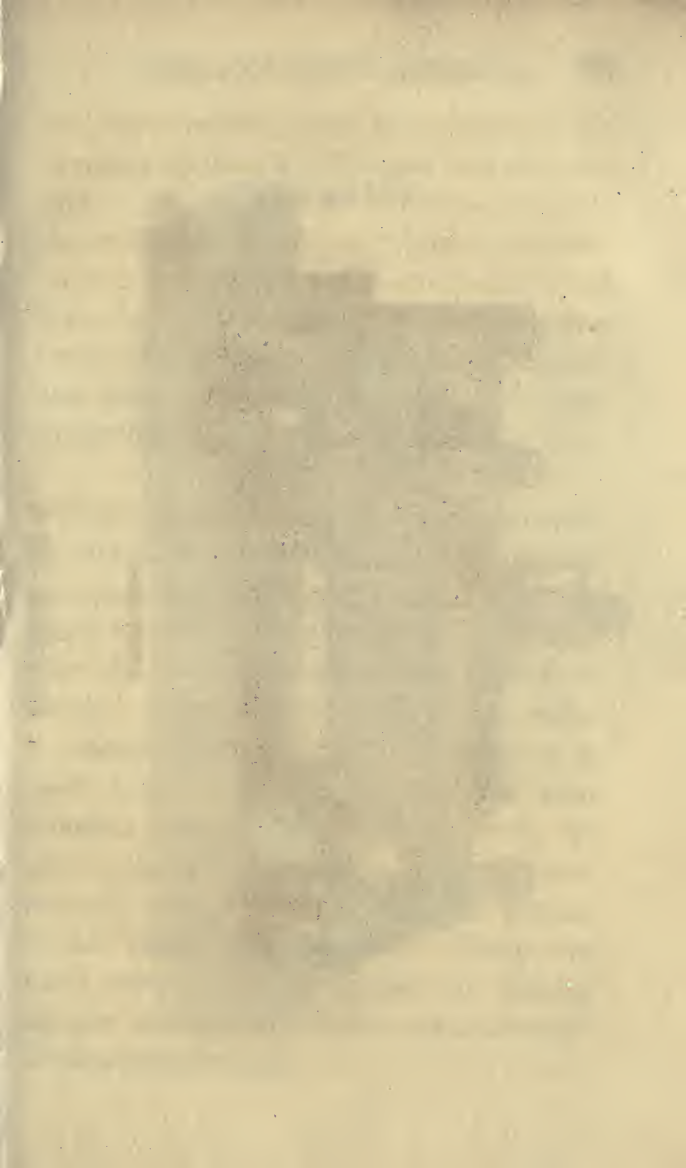
has been already mentioned, the Chinese neither add cream nor sugar to it.

They make the Pou-Yul tea into balls; it is so called from the village which produces it, in the province of Yu-Nan; these balls are forced to be cut to pieces before the water is put to them. The tea from them is not pleasant to the palate, but great medicinal virtues are attributed to it.

In the streets of Pekin, and of the other great cities of China, are itinerant tea-dealers. They sell it by the cup, ready made, for a small price. It is scarcely necessary to observe, that the tea is of but a very middling quality, which bears a proportion to the low price they require for it.

They have another curious method, which the missionaries communicated, of making the hiuen-tcha, or imperial

tea, into balls. Some Chinese bleed live horses, and save the blood in buckets to mix with the leaves of tea. The drawing which described this process being unaccompanied by written detail, was therefore withheld.





A. Frosini sculp.sit

Indian Ink.

INK-MAKING.

THE invention of paper would have been of little moment, if the Chinese had not discovered also a kind of ink adapted to writing upon it.

The China, or Indian ink, is composed of lamp-black, which is made by burning pine-wood, hogs-fat, and oil, the smell of which is corrected by a mixture of perfume, and particularly of musk. From this composition is made a paste, by mixing it with the glue of ass's skin, and the paste is put into wooden moulds of different sizes, to give it the form desired; they are ornamented with figures of men, dragons, birds, trees, flowers, &c. They are most commonly in square or oblong square sticks, on which are inscribed Chinese characters.

The best ink comes from Nankin; but the other manufacturers counterfeit its marks, as our manufacturers substitute Indian-ink of their own making, for the real manufacture of China.

The old ink is said to possess salutary medicinal properties, particularly in disorders of the stomach, and spitting of blood. This favourable effect is wholly produced by the glue from the ass's skin.

The Chinese use, for writing, a small table of polished marble, with a hole at one extremity to contain water; they dip their stick of ink into it, and rub it more or less, according to the degree of blackness which they wish to give to their writing.

The marble slab, brush, paper, and ink, are called pau-tse, words which signify the *four precious things*. Our students, clerks, and even our men of

letters, whose inkstands are often disgustingly filthy, would blush for shame at the particular neatness and cleanliness with which all the Chinese writers keep the materials which they use in writing.

CHINESE METHOD OF PRINTING.

THE art of printing, which may be said to have been invented in Europe only about the middle of the fifteenth century, long subsequent to the fine literary ages of Greece and Rome, is carried back, in China, to the earliest date of antiquity: the most moderate calculations reckon its discovery about fifty years before the Christian era. It is true, however, that the Chinese are not such proficients in this respect, as we are; they have no movable types, except for the running titles of their gazettes, calendars, and some other works where the same forms are often repeated.

Their method of printing consists of engraving, in relief, on a block of wood, the discourse, or work, of which they want a number of copies.



A. Presstl sculpsit

PRINTING.



The manuscript is then transcribed by a good writer, on fine transparent paper; and the engraver places each sheet, with the writing downwards, on a plank of apple, pear, or some other hard wood, on which the characters are cut, grooving out the intervals.

In business which requires despatch, as an edict, a declaration, &c. the engraving is made on a piece of yellow wax. This method of printing is, as may be supposed, the most correct which can possibly be found; it is not subject to the error, repetition, omission, or transposition, of words or letters when once made accurately. If, however, there are any mistakes, or the plate requires alteration, the defective part is cut out with the point of the cutter, and another piece of wood is let into the place.

It would not be practicable to adopt the same method in Europe. The stereotype printing, however, approximates

it closely in all its advantages, but is much more perfect in its operation. The Chinese method is this: after fixing the board even, they dip into the ink a brush, with which they rub it over, from one end to the other: they then apply a sheet of paper, and pass another soft and oblong brush over it, for the purpose of bringing out the characters.

The printing ink is made with soot, steeped in brandy, and strong and somewhat fluid glue.

Every printed work bears, not only the name, but the seal of the author; the seal is of agate, coral, jasper, or rock-crystal: the impression is made with a red oil colour.

The characters of the seals are in old writing; they contain the person's name, and some sentiment or device.

There are no literary gazettes in China,

which publish an account of new works; the journals seldom speak of any thing but pretended astrological observations; some articles are devoted to political occurrences. The missionaries have asserted, that immediate death would be the consequence of a falsehood in the Imperial Gazette of Pekin; Mr. Barrow, however, notices, that they frequently exaggerate military events, and sometimes announce victories which have never been gained. The missionaries expressed themselves inaccurately; they only meant that the editor would be punished if he presumed, of his own accord, to insert any thing which was not officially transmitted to him by government.

I shall add to what I have before stated on the subject of the Chinese binding, that, compared with ours, it presents the singular difference or contrast of the principal margin of every page being at the top instead of the bottom: the running

title is at the left outer margin of the left-hand page, and is written from top to bottom, in the Chinese manner. The numbers of the pages are a little lower, on the same margin, nearly three quarters of its length down: beneath the folio is a black line, perpendicular to the frame of the page, and communicating from the first page of one leaf to the back of the other. These lines in the Chinese books, are the same as the two punctures in the middle of the sheets of European books; they keep them on the press, in proper register. This is the reason why, on every Chinese leaf, is a black line close to the edge.





A. Freschi sculpsit

COLLECTING VARNISH.

Pub.d 18 April 1812, by H. Stockdale 41 Pall Mall

GATHERING VARNISH.

THE tree which produces the Chinese varnish, is a species of sumach, but is not the same as the Japanese varnish. The latter, rhus succedaneum, or rhus vernix, is cultivated in Europe, and its wood is more esteemed by the joiner and cabinet-maker than that of the walnut-tree, and is more durable than oak.

As to the varnish-tree, we have neither hitherto succeeded in importing the plant, nor in making the experiment of bringing it into cultivation. Lord Macartney's suite, when it was in the southern provinces of the empire, purchased at very exorbitant prices, and with great difficulty, several of the varnish-plants; those who procured them professing great apprehension of dis-

covery: but what was the surprise of the purchasers, to find them all droop and wither away! On looking into the cause of their failure, they found that not one of them had a root; they were mere small branches stuck into pots.

The varnish, which the Chinese denominate tsy, is a reddish gum, which runs from a tree, the foliage and bark of which are not unlike those of the ash-tree: it is about fifteen feet high, and two feet and a half thick.

The tree must be of seven or eight years growth before the juice is extracted; and the only season for obtaining it is the Summer. Several incisions are made in the trunk lengthways, with a small semicircular knife: the man who makes the incision with one hand, has, in the other, a shell, which he introduces immediately as far as he can into the opening, that is to say, about half an inch, which gives it sufficient hold to re-

main without other support. These incisions are made in the evening, and they go the next day, to collect what has oozed into the shells: they frequently, instead of shells, apply long tubes of bamboo to the incisions.

The varnish is not generally extracted from the trees by the proprietors themselves, but by merchants who engage them from the proprietors, at two-pence halfpenny per foot, for the season.

Some precaution is requisite to protect the workmen against the pernicious effects of the varnish: their custom is to rub their hands and face with a particular kind of oil, for the purpose of neutralizing it. When they have done working, they wash themselves all over with hot water, in which have been infused fir-bark, chesnut-husks, saltpetre, &c.

While the people are at work about the trees, they put their heads into a

linen bag, which they tie round their necks, only leaving two holes for the eyes: they wear also a kind of apron of deer-skin, with boots and gloves of the same.

The process, which consists in extracting the varnish with bamboo pipes, as in the annexed Plate, is less dangerous, because the varnish is contained in the compass of the bamboo, without emitting a great external evaporation; in the engraving one of the workmen appears resting from his employment, and eating his rice unconcernedly at the foot of the tree.

The shells or bamboos into which the varnish runs are emptied into a strainer of fine cloth, over a great earthen jar: what cannot go through it is kept separate, and sold to the druggists. It is reckoned a good harvest when they obtain twenty pounds of matter from a thousand trees, in one night.

When the whole is completed, the merchant deposits his varnish in wooden pots, closely shut.

The workmen who neglect taking precautions, are subject to a dreadful malady, which they term varnish-boils; a kind of tetter, or ringworm, breaks out all over them, which is removed only by strong purgatives, fumigations, &c.

The Chinese varnish, besides the brilliancy it imparts to the most trivial works in wood or card, to which it is applied, has the further property of preserving the wood, and preventing the effects of damp on it, being impervious to water.

The varnish may be used, either directly on the wood, or on a mastich, prepared with paper, flax, and lime, well worked together. Such is the transparency of the varnish, that two or three coats of it do not prevent every vein in the wood being seen. If it is wished to

conceal the surface worked upon, the number of coats is increased. When the work is dry, it is painted in gold or silver, with various figures, on which again another coat of varnish is laid, to give them greater brilliancy, and retain them in more perfect preservation.

The Japanese varnishes are preferred as articles of commerce, because they are prepared with greater care and more taste.

Japanned works are commonly black: those of another tint are not so fine, because the drugs which are obliged to be mixed with them, produce a dull colour.

The varnish or japan which our workmen use on wood or iron has no similarity to that of China; the japan, especially on iron, is applied by means of a strong fire, which the Chinese varnish could not bear. The Chinese and Ja-

panese cabinets were formerly very much in request, but they are now out of fashion. Such, however, is their beauty, that there is little doubt they will soon be in fashion again.

SILK-TWIST MANUFACTURERS.

THE Chinese method of breeding silk-worms, and preparing the materials furnished by those laborious insects, will be given in detail in the fourth volume.

The figures represented in the annexed Plate are engaged in manufacturing silk-twist by a very different mode to that adopted by Europeans. Their machinery is not horizontal, but vertical. The threads are extended round a truncated cone.

The females who twist cotton, roll the threads very adroitly on a curved tile, which is placed on their knees, with the convex side uppermost.



A. Presbi sculpsit

SILK CORD MAKERS.

Pub.d 18 April 1812. by J.J. Stockdale 41 Pall Mall

The industry natural to the Chinese induces those who, from age or sex, are not strong, still to employ themselves in useful occupation. In this way the old men make a return for the cares which the younger and more robust members of the family take for them, and for the honour which they show them by always giving them the most distinguished place.

Silk-twist is, among other things, used in the binding of books; and silk-cord is used to strangle the criminals who are condemned to undergo that punishment.

EMBROIDERY.

THE frame used in embroidery is made of bamboo, and is not very unlike that used in Europe. The females who follow this employment, do not sit on chairs, but on large china or common ware jars.

The Chinese embroidery is very far from bearing any comparison, for delicacy and chasteness of design, with that of Europe, but it is distinguished by a merit peculiar to itself. They have a method of embroidering in relievo on satin, silk, and velvet, of making flowers and fanciful figures, with mixed and separate threads, and of distinct kinds of work, and often sewing them upon whatever is to be the groundwork.

The embroiderer herein represented, is



A. Presti. sculpsit

AN EMBROIDERER.

Pub.d 25 April 1812 by I. I. Stockdale, 41 Pall Mall.

at work on two pieces of silk cloth; one for a civil mandarin, which is distinguished by the figure of a bird; the other for a military mandarin, on which is that of a quadruped.

If the Chinese and Indians do not bear away the palm from our manufacturers in the art of embroidery, they frequently excel them in that of working gold cloths, where the flowers and ornaments are manufactured at the same time with the piece. The Cashmire shawls, worked in a country tributary to Persia, are not only incomparable for the fineness and softness of the wool, but for their brilliancy of colour and the durability of their fancy ornaments.

A STOCKING-MANUFACTURER AND A VIPER-SELLER.

The stockings of the Chinese are not woven, but made of sewed cloth, lined with cotton, and a gold thread at the top. If these stockings are not elegantly shaped, they, at any rate, possess the advantage of being very warm.

In Europe, the trades of hatter and hosier are generally one; but, in China, they are of quite an opposite description.

The Chinese hats, at least those used by the higher classes, are made of a tissue of very fine cane; it is covered with fine light hair, taken from the belly of a particular species of cow; it is coloured



A. Fiesoli sculpsit

VIPER-SELLER. STOCKING-MAKER.



of a bright red. In court or family mourning dresses, it is customary to take off the red tuft from the hat, for twenty-seven days.

The other figure in the same Plate is that of a dealer in vipers. He carries over his shoulders a piece of bamboo, to which is suspended, on one side, a basket, and on the other a wooden bucket: in the basket is an earthen jar full of snakes made into broth; the pail is surmounted by a kind of cage, in which are live vipers or snakes.

There are several kinds of serpents which the Chinese make use of, either medicinally or as food. These reptiles are daily exposed for sale in baskets, kegs, or earthen pots.

The board which the dealer has in his hand, and on which are inscribed some Chinese characters, contains a recommendation of what he has to sell. The

shopkeepers have similar tablets, whereon are written, in an emphatical style, the merits of the articles in which they deal; they generally conclude with the words Pou-hou, or, He will not cheat you.

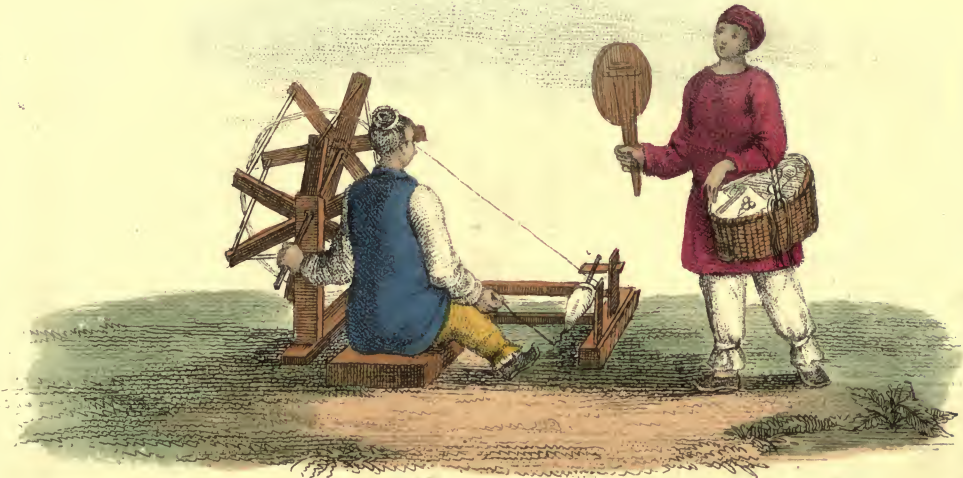
The men whose business it is to catch the snakes, manage it with equal ingenuity and courage. When they have discovered one of these reptiles asleep, they glide their hand gently along its body, not to disturb it, and, when they come to the back part of the head, suddenly press it down, so as at the same time to prevent the animal either from getting away, or from biting. They immediately draw out the venomous fangs and vesicles, and put the serpent into a small basket which they have for the purpose at a girdle.

It is a vulgar and unfounded opinion that serpents wound with a sting. It is no such thing; what is mistaken for the

sting is their tongue, which they move with such volubility that it appears double. The poison is contained in two vesicles, each placed under a hollow and crooked tooth. When the animal makes a bite the vesicles are compressed; the fangs, which are extremely sharp, strike into the flesh, and the poison being expressed enters the wound and makes it very dangerous, and even mortal, if prompt relief be not administered. The vesicles and fangs once drawn, the animal is no longer formidable: the other teeth are very small and obtuse, and make scarcely any impression on the fingers.

It is not uncommon in India, to see a quack with a long viper twisted round his neck without doing him the least harm. The people, who see the reptile shake his pretended sting (that is, his tongue) with great velocity, feel great alarm at the sight, but there is not the least danger.

Some of these exhibitors of snakes are said to swallow, almost entirely, one of these live serpents, and, to convince the spectator that it is no deception, let him draw it out by the tail.



A. Presehi sculpsit

COTTON SPINNER. MANTUA MAKER.

A THREAD-SPINNER, AND A MANTUA-MAKER.

This Plate requires little explanation. The thread-makers of China do not merely spin, like ours, flax and hemp, but cotton. It should be observed, on this subject, that, in India, where the manufacture of muslins and cottons has been carried to the highest pitch of perfection, the machinery in use will not for a moment stand in competition with the ingenious mechanism of England. The cotton is not spun by that complicated machinery, by the aid of which, a single workman can put a hundred bobbins in motion; all is done by the wheel or the distaff. The consequence is, that the thread is much finer and more equal.

The object of the European machi-

nery is to diminish the expense of manual labour. In India and China, where the population is so numerous, and the means of subsistence so easy, and it costs scarcely any thing to keep a man, workmen of every description may be had very cheap. Suppose a journeyman to cost two-pence a day, thirty might be had for five shillings, which in England would only hire one.

The Chinese mantua-makers are less splendidly circumstanced than most of the lady dress-makers in either England or France; but their lot is more equal, and their apprenticeship easier.

Almost the whole of them are forced to go about the streets, with a basket containing their professional utensils on their arm, and in this way they walk up and down until some one who has occasion for them calls them in.

The fashions are not liable to change.

The drawings of the costume transmitted by the missionaries in the time of Louis XIV. are perfectly applicable, in shape and colour, to those of the present day. How different amongst the Europeans! The dress of the present year is not only unlike that of the last, but perhaps as different from it as those of twenty years before were, to the fashions of the century preceding. But we not only change the fashions, but the terms, or rather the jargon of them.

A MONEY-CHANGER CUTTING INGOTS OF SILVER.

THERE are but two metals, silver and copper, which are current in China, as the representative signs of commercial values.

Gold is regarded merely as a valuable material, the intrinsic worth of which is susceptible of the fluctuation of commerce. Its price, relatively to silver, is less than in Europe; so that the merchants who bring to Canton ingots of silver to exchange for ingots of gold, make considerable profit by the transaction.

Gold would be still more common in the Chinese empire, if the government permitted the mines which are said to abound there, to be worked. That



MONEY CHANGER.

which is spread throughout the country, is either derived from foreign commerce, or from the native gold which is collected in the sand of rivers.

Silver is not coined into money: it is cast into cakes or ingots of different sizes, which are cut for the purposes of payments.

The Chinese weigh the ingots in small portable scales enclosed in a japan case; they are not unlike the Roman balance; being composed of a plate, an ivory or ebony lever, and a movable weight. The beam, divided into very small parts, on three of its sides, is suspended by silk threads in three different points, so as to weigh any quantity. These scales are said to be exact to the thousandth part of a crown.

The silver should uniformly contain an hundredth part of alloy; but some is lowered still beyond this, which, when

discovered, is not taken as payment. The Chinese are so much in the practice of ascertaining its quality, that they tell the value of the ingots at a single glance, and are scarcely ever deceived.

They are so much in the habit of cutting the silver ingots to facilitate the settlement of their accounts, that they also cut the Spanish piastres (that is, the money with which Europeans make their payments at Canton) with the same nicety.

These Spanish piastres are inscribed by the Chinese with particular characters to indicate that they are good. They also drill holes for stringing them. The Chinese in the provinces do not like the marked or chipped piastres, which they exchange for new, giving two to four per cent. in addition.

This method is subject to the inconvenience of losing certain portions of the

metals; consequently some of the lowest orders make it their business to collect and wash the refuse which is swept from the shops into the street, for the chance of finding the shavings made in cutting the ingots: an occupation which may be as profitable as that of the channel-scrapers in London, who thus collect horse-shoe nails.

Properly speaking, there is no money but copper money in China, which alone is of a fixed and stamped value: it is cast and not struck. This is an expensive method, says M. de Guignes; but government being in possession of the copper-mines, is not under the necessity of purchasing the metal which forms the coin, and consequently indemnifies itself, without difficulty, for the cost of manufacturing it.

The old coins are very rarely met with in China: the pretended collections which the Chinese sell to foreign

amateurs are frequently intermixed with counterfeits, which are the less liable to be distinguished from the genuine, as they are cast in a mould. The sagacity of our antiquaries, who recognise by a grain of sand, or the slightest mark, that a medal has not been struck, but cast, is therefore of no avail in making the distinction.

The only tolerably well ascertained fact as to the time when coins were first circulated in China, is, that Tching-Tang, the founder of the second dynasty, seventeen or eighteen hundred years before Christ, worked a copper-mine, and manufactured some pieces of coin to facilitate the exchange in purchasing provisions, of which the people, who had long suffered from famine, stood in the greatest need.

The metal of the copper money is brittle; it is composed of equal parts of *toutenague*, and white and red copper, the

two first of which are metals peculiar to China. Their mode of reckoning is by the *leang*, *tsien*, and *fen*, or, to make use of Portuguese phrases, by *taëls*, *mas*, and *condorins*. Each mas contains from eighty to one hundred coppers according to the currency: they are connected by a ring which is run through each copper and fastened at the top. The more readily to pile the farthings, the changers have bits of hollow wood, in which they arrange the number they want.

Every one who counterfeits money forfeits his life, which however does not prevent this crime from being very prevalent. Base money would be in still greater quantities if the coin were of silver; for the counterfeiting of copper coin does not hold out any very material advantage. The most ordinary mode of deception is by hammering out and enlarging the small old prohibited coins to the size of the current farthings; and

these, being strung with good ones, are not easily detected without separating the rouleau, and examining them all singly.

China has had tin, lead, iron, earthenware, shell, and even paper money.

After the reign of Han, a prince is said to have taken it into his head to suppress all the copper money, and replace it with round pieces of terra-sigillata. This is a species of clay to which, in the East, are attributed miraculous properties: it is so called from the Latin sigillum, a seal, on account of the pieces which are used in commerce, being stamped with an impression. The most advantageous use of the terra-sigillata is to make it into jugs, the water put into which refreshes itself spontaneously: from the material being so porous, a sensible evaporation takes place through it, and the warmth is consequently diminished. The prince in question got

together all the copper money he could find, buried it in the ground, and put the workmen whom he employed to bury it to death, so as to conceal all knowledge of it: a precaution as execrable as ineffectual.

The cowries, or shells of India, which are used as currency there, were formerly current in China, where they were called *poei*. It is long since the use of them was discontinued.

All the present coins of China are round, with a square hole, and strung, as has already been mentioned, in tens, or hundreds. Under the early dynasties, some of them were very whimsically formed; one was in the shape of a cutlass, and therefore termed tao, which means cutlass; another like the shell of a tortoise, and others like clocks. One kind was called goose-eye, and which were so thin that they floated on the water; ten thousand of them were ne-

cessary for the purchase of a measure of rice sufficient to last a man for ten days.

The people are very careful of some of these old coins, on account of the mysterious figures impressed upon them; such are the fong-hoang, or the Chinese phœnix, and the kilin, a fabulous animal of which they tell all sorts of wonders. The kilin is in shape like an ox, with the scales of a fish, a horn in the center of his forehead, and whiskers at each side of its throat.

The paper money which was current at the commencement of the King dynasty, consisted of a leaf sealed with the imperial seal, and worth an ounce of silver; beneath it was an inscription, analogous to that which was inserted in the assignats of revolutionary France: *The law punishes the forger with death—the nation rewards the informer:* so that the fabricator himself transcribed his own sentence; he could not but tremble,

though it might not interrupt his horrible speculation.

Like as the curious in France amuse themselves with papering their studies with assignats which they had collected at the period of their greatest depreciation, the Chinese are very tenacious of preserving their paper money. The difference however is, that they are not actuated by curiosity, but by superstition. Those who are building, fasten one of these notes to the main beam of the house, from a conviction that this species of talisman will preserve their families from every kind of misfortune.

The Chinese coins never carry the likeness of the prince, but his name and dynasty, the year of his reign, &c. They are little known in Europe, as, on account of their diminutiveness, clumsiness, and trivial intrinsic value, they would not be very ornamental in the cabinet of an amateur.

An antiquary of considerable ability, author of much-esteemed researches on the monumental antiquities of Ireland, Collectanea Hibernica, fell into a most whimsical mistake on the subject of a Chinese farthing which was not very old, as it was of the reign of Kien-Long.

This coin, which there is little doubt had found its way to Ireland in a bale of merchandise, had served as a plaything for some children, who threw it into a bog, where it was afterwards discovered, and eagerly carried to our sagacious general. The rust and verdigrise with which it was incrustated at once conveyed the idea of its remote antiquity. He mistook the four Chinese characters for Syriac, and the Mantchou-Tartar inscription on the reverse for the ancient Phenician. After arduous investigation, he fancied he could discover in the half-obliterated characters, the Phenician word POUR, *Anglicè*, fate or destiny. He accordingly had no hesitation in pro-

nouncing that this coin had been brought to Ireland, or struck in Ireland, by the Phenicians; and he published a long dissertation on the subject, concluding that it must either have been brought by the Phenicians, or struck in the island; and that alone was a more irrefragable proof of the authenticity of the ancient history of Ireland than all the volumes which had been written on the subject.

CHINESE COUNTRY STAGE-CART.

ALTHOUGH this conveyance is used for the carriage of the most common articles, it differs little in form from those which the richest Chinese, and even the emperor himself, make use of for riding about the streets of the capital, and for travelling. From the awkward form of these carriages, palanquins and litters might well be thought far preferable.

The country stage-waggons or carts are narrow, heavy, on small wheels without spokes, or rather with four clumsy blocks as a substitute. The weight is placed over the wheels, and partly outside; consequently, the center of gravity not being in the middle, the vehicle is liable to be overturned by the least jolt.



CHINESE STAGE CART.

The villagers in some provinces make use of bamboo wheelbarrows, very difficult to hold and guide. M. de Guignes says that, "having met an empty barrow, we endeavoured to wheel it, but it was not without difficulty that we could maintain its equilibrium; whence an opinion may be formed of the labour of the conductor when it is laden, with the addition also of a sail."

The ancient travellers all speak of these carriages with sails, as more common with the Chinese of that time than with their descendants.

These barrows are made of bamboo, and have only one wheel. When there is no wind, a man harnesses himself to it, and draws it before, while another keeps it steady, and pushes it behind. When the wind is favourable, they spread a mat sail, which makes the labour of the man who draws it unnecessary.

After all, however, this plan is more practicable in some countries of China than it would be in Europe. In those regions, the monsoons, or equinoctial winds, blow regularly in one direction.

M. de Guignes remarks on the sail-barrows of China, that "all this machinery is of very little, or rather of no use whatever." However, the Chinese peasant has only to set his sail, and push his barrow in the common way: if he acts otherwise, he must find some evident advantage in it. It is not in such things as this that people blindly follow the empire of custom; they will retain the clumsy and absurd form of the carts of their predecessors, because they cannot get wheelwrights to make them on any other plan, or because they will not risk the trial of any which are made differently: but when it relates to opinion whether the barrow goes easier with or

without the sail, the most prejudiced cannot resist the manifest evidence of his senses as connected with his own interest.

ROPE-WALKS.

The Chinese rope-makers might, like those of Europe, employ hemp in their manufacture, since it is one of their own productions; but they give a preference to bamboo, a plant which is very valuable in China, as it is used for almost every purpose, and in every form.

In the accompanying sketch, the rope-makers weave their string horizontally, as in Europe; but this is not always the case: when the rope is very large, a ship's cable for example, it is manufactured vertically. The workmen are mounted on a scaffold of twelve or fifteen feet long, and twist very long and fine filaments of bamboo. The rope descends as fast as it is made, into a hole filled with urine: this acid liquid at the same time strengthens and gives elasticity to the rope.



A.Freschi sculpsit

ROPE MAKERS.



Thus in this industrious nation, as in England, the most disgusting and filthy matters are turned to profit and essential use. The dung of man and beast is assiduously collected into earthen jars by old men and children, who are constantly running up and down the country, and apply it as a rich manure to the soil.

From the Chinese was derived the invention of the vegetable powder, inodore, manufactured at Montfauçon, near Paris.

On the subject of the manure which the agriculturists prefer, we find from Lord Macartney, that the Chinese farmers commonly place large pots buried up to the top near the public roads for the convenience of the passengers who may have occasion to use them; and the Chinese place so high a value on this principal ingredient of their manure, that the most infirm old man is never considered absolutely useless to the family which maintains him.

A COTTON-BOWER.

THE hot provinces of China are very favourable to the culture of cotton, and particularly to herbaceous cotton. This valuable plant is distinguished into two principal species; one which grows in the form of a shrub, and is called the cotton-tree, and the other in that of a herb, which is balled herbaceous cotton—gossypium herbaceum.

This last species grows even in the northern part of China, and furnishes the finest cotton. The cotton is not drawn, like the threads of hemp and flax, from the rind of the plant, but from a silky down which surrounds the fruit. The proper colour of the cotton is white, but, in the province of Kiang-Nan, of which Nankin is the capital, is a beautiful cot-



A. Freschi sculpsit

Bowing Cotton.

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ton of a yellow-red, which retains the same shade when it is spun and woven. With this cotton it is that the Nankin cloths are made, commonly called nankeens.

The fruit of the cotton is gathered by the hand, with only three fingers. The down is extracted and laid on a sheet of paper, and is afterwards exposed to the sun for three days: after which it is cleansed by mills to separate it from the husk. This operation not being sufficient to remove the most tenacious husks and heterogeneous matters, the remainder of the process is performed by a man on the frame herein represented.

The down of the cotton is collected on a large table: the workman fastens, to one of his legs, an elastic bamboo rod, which passes along his body to about two feet above his head. This flexible rod is bent by a gut line, which is joined to a large wooden bow, the string of which

he strikes with a small mallet. The bow, put in motion, runs over the whole surface of the cotton, and cleanses it from the husks and dirt

The herbaceous cotton requires a good soil rather damp, well cultivated, and well manured. The same plants will serve three years; when they are rooted out, and the ground is alternately sowed with barley or millet.

Although their ground is calculated to produce cotton-trees in abundance, the Chinese prefer the cultivation of tea, which is much more productive. The consequence is, that they have removed their cotton trees in many provinces, and purchase from foreigners at Canton, the Surat cotton. The English supply them with forty to sixty thousand bales, of several millions weight.

This prodigious consumption is not surprising, if it is considered that almost

all the inhabitants of China are clad in cotton cloths. The common people generally wear them of a blue colour, indigo being very plentiful in China. Most of the peasantry cultivate a small field of indigo near their cottage : and from that they obtain the materials requisite for colouring the clothes used by the family.

Indigo is a blue sediment or farina, extracted from the indigo plant.

AN ACCOUNT OF THE CHINESE TOMBS; PARTICULARLY THOSE OF THE EMPERORS, AND THE PRINCES OF THE BLOOD.

We have already adverted to the respect which the Chinese entertain for their ancestors, and the care with which they keep up their tombs; but these monuments, the last refuge of the pride and weakness of mankind, perish like the rest. The extinction or dispersion of a family is the period of the destruction of their tombs, which have been erected at great expense; nor can it be otherwise.

Where would China be, very wisely observed a missionary, had it preserved all the stones heaped on stones, bricks on bricks, and timber on timber, which has been converted into palaces, towers,

triumphal arches, pyramids, mausoleums, tombs, and so many other fantastic or mean edifices?

The tombs of the emperors have been respected no more than the others: the sovereigns of one dynasty pay no attention to repairing the monuments of those which preceded them; on the contrary, they have sometimes, from jealousy, or inveteracy, ordered them to be raised.

The founder of the Yuen dynasty, say the annals of China, of the year 1295, ordered the tombs and burial-places of the preceding race to be overthrown.

The person to whom this order was given, was not satisfied with levelling and destroying them even to their very foundations; but, after tearing up the corpses, stripped them of every mark of their former grandeur, took away the gold, jewels, and ornaments, profaned

are from six to eight feet high, and form streets in miniature.

The tombs of people of rank are elevated on terraces built like half-moons. The walls are of stone and the doors of white marble; on which are inscribed the names, rank, and virtues of the deceased. The terraces are sometimes surmounted by obelisks, and planted with weeping cypress-trees; a species of weeping thuya, and another tree with long drooping boughs, add to the gloomy melancholy of the scene. Sir George Staunton says that the latter is a species unknown in Europe.

The monuments of the Chinese have two roofs, the upper of a violet, the lower of a green colour, and the upper one surmounted by a green globe. The other Chinese monuments have no settled number of roofs. The ta, or pagodas, which are one hundred and twenty to an hundred and eighty feet high, on a

base of a fourth or fifth part of the height, are always divided into five, seven, or nine stages.

In raising these monuments, the Chinese differ somewhat from the European architects. The ingenious machinery of cranes and capstans, with levers or wheels, by means of which three or four may raise an enormous weight, are scarcely known to them. It is true that, by using less bulky materials, they do not stand in need of very complicated methods.

Workmen may be had in China, as many as are wanted, so that the same motives for economizing labour do not exist; therefore, instead of surrounding an edifice with a scaffold, which is raised with the building itself, a scaffold is constructed on an inclined plane, which they are obliged to raise and remove at every stage. This inclined plane consists of strong bamboos well corded together.

If they want to build a vault, instead of establishing false centres of wood, as our builders do, the Chinese workmen pile pieces of wood one upon another, as if they were stacking it. The Chinese vaults have no key-stones ; they consist of stones, all of an angular shape, bending perpendicularly to the centre, each supporting the other. This arrangement of the stones has been philosophically compared to many rivals, who all wishing to attain the same object, operate diametrically against each other.

END OF VOL. II.

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